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The American Organist

NOVEMBER, 1939

Vol. 22, No. 11—25¢ a copy, \$2.00 a year

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"I should like to mention certain things I particularly liked. First of all, keeping the reeds entirely in the Swell proved to be most effective for tonal contrast, and the slight variation from the all-swells button (the Great-Choir expression shades coupler) helps to obtain the contrast more effectively in loud passages. The Dulciana unit on the Choir is beautifully voiced—the best I've ever come across. The Swell 4' Triangular Flute is a gem, particularly as a solo stop, as I have rarely encountered anything with more character in a flute stop. The Swell Mixture does wonders to the ensemble, as it cleans out the reeds in a manner that I've never before seen. And so I could go on for another page. Let me sum it all up by saying that I did not find one single set of pipes in this organ that showed careless work or careless planning in that it would not blend; this is something particularly unique I believe.

"My congratulations to the company and to Mr. Whitelegg for his wonderful work. The work you did in the Schurz High School organ in Chicago opened my eyes wide, but I felt it might be just a miracle, and couldn't be repeated."

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REPERTOIRE AND REVIEWS

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Christmas Music

As usual, the complete set of abbreviations by which these reviews give much technical information in little space will be found explained on the Index page of each issue.

*A8C — Albania, ar. H. Gaul: "Albanian Ox Carol," Dm, 10p. cu. e. (J. Fischer & Bro., 15¢). Something of unusual flavor, good length, ample variety, for good choirs and a director who is master of both poetic and dramatic styles. Unlimited possibilities.

*AW3C — Appalachian, ar. R. E. Abbott: "Jesus rest Your head," G, 5p. u. e. (C. Fischer). Quite dainty and attractive.

*AW3C — Appalachian, ar. R. E. Abbott: "Jesus the Christ is born," Gm, 4p. e. (C. Fischer).

*A5C — Attey, ar. Dr. Dickinson: "Sweet was the song," Fm, 8p. c. me. (Gray, 15¢). With violin, cello, and harp; for programs in which these three popular instruments are available.

AOC — BACH: "For Us a Child is Born," 31p. md. (Galaxy, 35¢). First we have two pages of organ prelude, in typical Bach style, and then nine pages of chorus, which will offer the choir the only difficulties in the cantata. This chorus is contrapuntal and in reality will not be found difficult, because Bach gives each voice something to say; no voice has meaningless notes to sing, but has real music instead, and it therefore becomes easy. Then a bass or baritone solo, which may look slightly difficult but which is also easy because, again, Bach gives the voice something to say. Next another chorus, five pages, quite easy, but thoroughly interesting, and entirely different from the first chorus. Then a tenor aria, two pages, and a contralto recitative and aria, three pages. Finally the chorus again, somewhat like a chorale, with the organ doing the work. English text, of course. Nothing of greater value to church music can be done by publishers today than to thus make available, with English texts, the cantatas of Bach. Once learned, the cantata is good for all time to come; Bach never wears out. As to difficulties, any choir capable of creditable work and able to carry an anthem through without persistent overaccompaniment, will have nothing to fear in this splendid Christmas cantata of the greatest composer of them all.

*A8C and *AMC — Balkan, ar. H. Gaul: "Balkan Candle Carol," Fm, 9p. md. (J. Fischer & Bro., 15¢ each). An unaccompanied anthem of considerable charm by virtue of its melodic and harmonic touches; rich and appealing.

*AW3C — Cornish, ar. C. Lefebvre: "Holy day holly carol," F, 10p. e. (Galaxy, 15¢). Here's something of unusual charm, with the real Christmas spirit.

AC — W. Lawrence CURRY: "The angels sang a gloria," D, 4p. me. u. (Gray, 10¢). An unusually good short anthem.

AC and A1C — Winfred DOUGLAS: "As I out rode this endris night," Am, 4p. me. (Gray, 12¢ each). "The first Coventry Carol," from the 15th century.

*AC — English, ar. A. Whitehead: "Gabriel straight from heaven came," A, 7p. u. me. (Gray, 15¢). A straightforward anthem "for Christmas or Annunciation."

*A5C — English, ar. C. Means: "Rejoice and be merry," G, 8p. u. me. (Gray, 15¢). A tuneful and sprightly anthem which every congregation will enjoy.

*AC — English, ar. Dr. Dickinson: "Song of the Nativity," A, 6p. me. (Gray, 12¢). A 15th century English carol, "Who is this that singeth so Nowell," so arranged as to be done with junior and senior choirs, or voices at the opposite ends of the church.

*A8C — German, ar. M. Hokanson: "Holy Infant pure and sweet," G, 4p. cu. me. (Summy, 12¢). Also nicely

adapted for combining junior and senior choirs. Simple and melodious.

A1C or AW3C — John GLASER: "At Christmas time," Bf, 2p. e. (Schuberth, 12¢). A melodious number in which the junior choir can effectively participate, with the women of the senior choir; or the juniors can do it alone.

A6C — Wm. A. GOLDSWORTHY: "This is the winter morn," C, 12p. e. (J. Fischer & Bro., 15¢). For combined senior and junior choirs, the latter in two-part writing. For the most part it is done antiphonally, one choir answering the other. Subtitle is "A Christmas Processional," and it would make a splendid one, though its musical content is high enough to let it serve as one of the main features of the morning service. Every organist having both choirs should use it. High quality throughout, yet no difficulties anywhere.

A8C and AM8C — Edward HARRIS: "Rocking Carol," Af, 4p. cu. me. (J. Fischer & Bro., 12¢). Something for the best choirs to work with, giving unlimited opportunity for fine expressive singing, delicate handling of phrases, and all that. If the consecutive fifths in the basses do not work out as effectively as the Composer hoped they would, there is no law compelling the organist to use them, for even today there are many whose ears still find consecutive fifths as ugly as our fathers found them. Otherwise this is a splendid anthem; or try it with eight picked solo voices.

A8C — Walter HOWE: "Madonna's Lullaby," Dm, 4p. cu. md. (Gray, 10¢). Minor mood, stately, somber.

A8C — Ralph E. MARRYOTT: "Nowell now all is well," Em, 4p. cu. me. (Summy, 12¢). Another in somber minor mood, but this time not difficult.

AC — G. Darlington RICHARDS: "The Christmas Bells," G, 8p. me. (Galaxy, 15¢). Here's a fine one. Bright, cheerful, happy music—as Christmas music ought to be. Gives opportunity to use Chimes too, though they are not essential. Short recitative for tenor. Get this if you still like music.

AW+C — Grace K. SANFORD: "The Presentation," Fsm, 14p. cu. d. (Gray, 20¢). In minor mood, plenty of dissonances and difficulties.

*A4+C and *A2C — Swiss, ar. Dr. Dickinson: "A heavenly song is sung," F, 6p. u. me. (Gray, 12¢). A charming bit of music with all the graces music should have—melodious, rhythmic, undistorted harmonies. The two-part arrangement is for soprano-contralto or junior choir.

A5C — Dr. David McK. WILLIAMS: "In the beginning," 16p. co. b. me. (Gray, 20¢). The bass soloist carries through most of the anthem, the chorus answering somewhat antiphonally, and there is a brief contralto solo; the whole thing makes music of high quality, practical, truly musical, with a breadth of spirit all too often missing from modern attempts at composition. We hope some day every anthem worthy the name will have a genuine organ accompaniment, as this one does; the absurdity of a piano accompaniment for a good anthem has been tolerated all too long.

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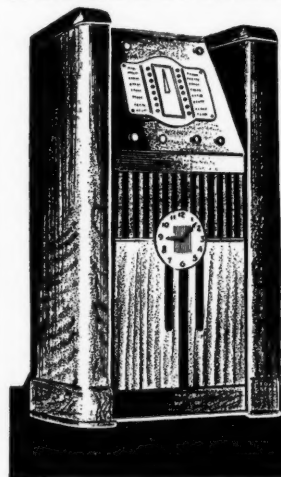
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Seth BINGHAM: *Agnus Dei*, 2p. me. (J. Fischer & Bro., 40¢). A fine bit of service music, moody, colorful, richly emotional, with good registration indicated by the Composer. Not a tune, but an expression. Will make any service a richer experience for the congregation.

Seth BINGHAM: *Night Sorrow*, E, 4p. me. (J. Fischer & Bro., 50¢). Another splendid piece of service music, not intended to entertain but to cultivate. It would be a good test for musicianship, for it has that profundity we associate with Cesar Franck—which is in the last analysis the thing modern music most lacks and the service most needs. No youngster, struggling with notes and stops, will be able to do it justice; it takes poise and musicianship instead of mere technic. It's fine music for every organist and every good service.

H. B. Gaul, ar. C. Black: *March of the Wise Men*, Cm, 6p. me. (Gray, 75¢). From "*The Babe of Bethlehem*," a good number to use in place of the number so long in popular favor. Opens with a march theme over a repeated pedal motive, capable of being built up to a good climax, and then comes a contrast section of varied materials before the original themes once more return for the finale. Excellent for the Christmas season.

Harvey GAUL: *To Martin Luther's Christmas Carol*, F, 5p. md. (J. Fischer & Bro., 60¢). After introductory materials in fanciful mood, the theme is presented against three different accompanying materials. First quite a charming treatment, melody in the left hand against undulating right-hand passages; then a section with much more vitality and movement; and finally the theme in the right hand against lefthand arpeggio style. Because of the charming theme and simple treatment which lets the congregation actually hear the theme, the piece should be royally welcomed by all congregations during the Christmas season.

Margrethe HOKANSON: *The Nativity*, Af, 3p. e. (Summy, 50¢). "Based on a theme of Niels Gade," it constitutes a quiet bit of music in harmonic style, rising to a good climax toward the end, and dying away in a pianissimo, with Chimes effectively used in the final measures. It is true music, warm and appealing.

Horace Alden MILLER: *Suite Negroid*, 24p. four movements. me. (Cornell, \$1.50). *It's a Me O Lord*, the first movement, is unusually effective and successful, one of the best things Dr. Miller has written; but it needs a player who has a soul and who knows what to do with musical messages. Anybody can learn to play a fugue or a sonata movement, but the organist who can get the most out of this is an artist. Fine registration, phrasing, poetry, a sense for the dramatic—it takes all these and more. Get it.

Done With the Sin and Sorrow, second movement, is an excellent lamentation in spiritual style, emotional, strong in its feeling, and truly musical. Again it makes successful music.

Recitativo Transito is a brief section using themes already presented and having no other purpose than to lead from the second to the fourth and final movement; it is none the less musical and interesting.

Walk in Jerusalem Just Like John is the finale and though the rip-roaring theme is relieved by contrasting materials frequently enough, none the less it is a rip-snorter and has no place in any church service, though on a recital program it could be used with grand effect as a bit of outright fun on the organ. It's interesting and musical throughout, but I'd

hate to have to hear some sober-sided highbrow attempt to play it; needs a man with the joy of life and a sparkle of humor in him.

All in all, this is the best thing Dr. Miller has done. These spirituals are handled with vastly superior technic to that displayed in the earlier spirituals Dr. Miller first put out. The *Suite* is worth all it costs, even if only the first and second movements are used.

Albert D. SCHMUTZ: *A Christmas Choral Prelude*, C, 5p. e. (Summy, 60¢). On the tune "Silent Night," in the nature of an improvisation but with the tune itself preserved sufficiently to be effective with the congregation. Begins and ends softly, rising to a climax near the end. Congregations will like it.

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• 6x9, 292 pages, cloth-bound. (Birchard). Thanks to an enlightened viewpoint all church organists today realize that their work as choirmasters is much more important than as organists. And where could we find a better authority on choirmastership than in Father Finn? The Author says his purpose "is to set forth the principles and practises of choral technic by which a high degree of ensemble artistry may be achieved and maintained. These elements and agencies will be presented as systematically and comprehensively as possible in the two major aspects of the choral art. One aspect concerns the vocal development of the choral unit, the other concerns primarily the conductor in his role of interpreter."

The first chapter, Choral Musicianship, serves as a preface and the next gets down to details—for example, "chronic loudness" that robs music of much of its beauty. "The general level of dynamic strength at which music is performed seems unnecessarily high." Thank heaven so distinguished a voice is raised against the vulgarity of loudness. Father Finn recounts an experiment in which forty boys were asked to sing that atrocity, 'the national anthem,' "in their everyday manner, without restraint." Says Father Finn, "the noise was gratifying." Then we are told how these same boys were put through some simple exercises to produce music instead of noise—and at once the reader is plunged headlong into the serious business of making choirs sing without making congregations squirm.

Chapter 3 "offers the Writer's 'bag of corrective tricks,'" and from then on, the book is so solidly filled with practical things to do to improve ensemble tone that we attempt no review but merely say get the book. It's a combination of Father Finn's "bag of corrective tricks" and his vast ability to teach others how to do what he himself has done so eloquently. He has dealt chiefly with boychoirs, but the book deals with all vocal tone, child and adult. It is an invaluable contribution to the world of church music. By all means get it.—T.S.B.

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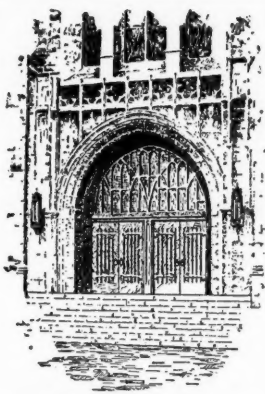
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.
Additional Cap-letters, next after above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:
a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

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NEW YORK CITY



THE LARGEST: NORTH OF US
Built by Casavant Freres, an organ of 111 ranks, 112 stops, 7304 pipes,
in the Royal York Hotel, Toronto.

THE AMERICAN ORGANIST

November, 1939

Let's Now Have a Complete Organ

By WILLIAM H. BARNES, Mus.Doc.

I HAVE come to the conclusion, after hearing the comments and discussion which took place at the round table conference which I conducted at the general convention of the A.G.O. in Philadelphia last June, the subject being Present Tendencies in Tonal Design of Organs, that there are some points which will bear further clarifying. I am referring now to clarifying our thinking about tonal design and not to the much talked of clarified organ ensemble.

In my paper I pointed out in a very impersonal and unbiased manner (I hope) the differences in the two opposing schools of thought in organ design, as represented in their extremes by the labels Romantic vs. Classical. Now it is entirely possible to take a midway position between these two extremes, and come out with something perhaps better than either extreme. This was the consensus at Philadelphia.

In a recent letter the Rev. Tyler Turner says:

"There do not seem to be very many in the organ world who will 'buck up' against a fad. We all like to be on the winning side. So it was good indeed to read your sensible and entertaining remarks.

"There seems to be a notion current that because the baroque organ should be revived, it must be revived with all the limitations of the prototype, and with an ivory-tower abhorrence of modern advantages. I think the passion for distinctions is typical of the adolescent mind. EITHER this OR that. WHICH is right? Shall we have this, or shall we have that? And so on. A good baroque organ—complete, lock, stock and barrel—can fit into one corner of many contemporary instruments. But instead of building versatile instruments, the idea seems to be to make them as exclusive and restricted as possible. This, of course, is the way of respectability!"

In the September issue of *The Diapason*, in the final series of excellent translations of Louis Vierne's memoirs, this very illuminating and, it seems to me, pertinent statement is made: "Another tendency also reigns which would substitute for the excesses of the nineteenth century those of the seventeenth." This seems to me to sum up some of our present-day organ designs with the minimum words and the maximum discernment.

Fortunately, it doesn't have to be "either this or that," as Fr. Turner says we like to think it must be. An organ design doesn't have to be pure baroque or eighteenth-century any more than it has to be merely a collection of fancy solo reeds with some soft pretty-pretties such as *Flute Celestes*, *Voix Celestes*, and similar effects. Mr. Vierne, after a lifetime of hearing and trying all sorts of organs, has the following to say in the memoirs quoted above:

There is no reason why we should "substitute the excesses of the seventeenth century" for those of the nineteenth; the time has come when we can and should have an organ that combines the best features of all ages, past, recent, and present.

"I will subscribe to these points of view when grand pianos have been done away with in favor of the clavecin and the violins in the orchestra replaced by ocarinas, when it is established once and for all that Beethoven, Weber, Schumann, Wagner and other geniuses were idiots, that Franck was an old fool and Widor an imbecile. As always, the truth, if there is any truth, lies in the happy medium. Art, to be really alive, must evolve. Let us not renounce any achievements of any era, but let us use them judiciously and disinterestedly, for the best good of art, without any preconceived system."

This all seems so commonsense and reasonable that it should not be necessary to write an article of this kind for the pages of *T.A.O.* However, many organists are too inclined to go to extremes, to become more rabid protagonists for the fad of the moment than the actual leaders of the fad. This is naturally more true of the younger organists than of the mature players.

It is all very well to clarify the ensemble of an organ by the elimination of thick flutes, tubby Diapasons, and muddy 16' tone; and by the addition of sufficient upperwork so that in contrapuntal music the inner voices may be heard. This is all to the good. If contrapuntal music is to be played—and it certainly should be, as the greatest organ music ever written is in this style of writing—we must provide an organ first on which this type of music can be played effectively. To be effective, all the voices must be heard, and this requires a clarified ensemble which all our builders should know how to build. But when we carry this idea to the extreme of omitting all 8' stops, to say nothing of 16', and then don't use even the 4' stops but content ourselves with a dozen or so ranks of mixture, as I heard one recitalist do in playing contrapuntal music, we have reached the height of something. The pendulum has swung to the excesses of the seventeenth century at least.

Let us by all means have a clarified ensemble in even a small organ, but let us have something more. Cesar Franck, Karg-Elert, Vierne himself, not to mention a host of lesser modern composers, also wrote music which many organists

want to play and do play. Some of us are not content to confine our repertoire to Bach and his precursors.

The music of these latter-day composers simply can not be played effectively on an organ which is pure baroque. A few 8' and 4' flutes, with a complete set of mutations ending in a 1' Siffloete, and a dozen ranks of mixture with a Krummhorn will not be adequate or satisfactory, no matter how perfect or well balanced such voices may be. One can't play contrapuntal music on the French Horn and Flute Celeste of the so-called romantic organ, neither can he play modern music on the hard ensemble of the baroque organ. What must be done is so obvious that that is probably a sufficient reason for its not being done; we must design the organ to include the best features of both schools of thought—a blending and union of the baroque-classic with the romantic.

Immediately, I will be told by the extremists that this can't be done, especially in a small organ. You must have EITHER this OR that: you can't have both. There must be no compromise.

Just to prove that it can be done in an organ of 32 sets, certainly not a big organ, even in this day of small organs (now the general rule) I submit the following:

Here are the minimum requirements for a clarified ensemble and classic build-up:

Great: 16' Gemshorn, 8' Diapason, 4' Octave, 2 2/3' Twelfth, 2' Fifteenth, 4r Fourniture; six sets.

Swell: 16' Trumpet, 8' Trumpet, 4' Clarion, 4r Plein-Jeu, 4' Geigenoctav, 8' Geigen-Diapason. Another six sets. Note that this is not the baroque type of Swell at all, but the minimum requirements for the orthodox English or perhaps French type of full Swell of the nineteenth century—something so superior to the German Swell for practical requirements that it is used as a basis, rather than the miscellaneous collection of flutes, mutations, and mixtures which comprised a baroque full Swell.

Suppose the Choir is a true Rueckpositiv, unenclosed; say it consists of: 8' Nachthorn, 4' Principal, 2 2/3' Nasard,

2' Blockfloete, 1 3/5' Tierce, and 1' Siffloete. Another six sets. This Choir is surely orthodox baroque.

The Pedal minimum is: 16' Principal, 16' Bourdon, 8' Octave, 4' Superoctave, 3r Mixture. Five sets.

We now have 23 straight sets out of our 32 sets, which may all be classified as ensemble voices or to be used in various combinations or groups for ensemble effects of lighter or heavier character. The full Swell, as stated before, is more characteristic and more of a contrast to the Great and Choir than a true classic full Swell, and is much better adapted for that reason for playing modern French music. This is all we need as I see it for playing contrapuntal music, Bach and his precursors, or certain modern French music. The other nine voices which have nothing to do with the ensemble and which may be entirely omitted from it, if desired, as they will contribute little if anything to it, I want to do with as I please. These are added to make the organ capable of adequately playing romantic music, and for the pretty soft effects which are of first importance in making the public want to listen to an organ in church. If I want to make all nine of them unit stops, I should be allowed to. I have given the classic organ its innings with nearly three-fourths of the total stops, and so the last quarter I want to be free to handle to the best advantage anywhere in the organ, where they will increase the flexibility and be most useful.

Here is the list of romantic voices:

Great: 8' Claribel Flute.

Swell: 8' Chimney Flute, Salicional, 8' Voix Celeste, 8' Oboe, 8' Vox Humana.

Choir: 8' Dulciana, 8' Unda Maris, 8' Clarinet.

With these nine ranks added, the accompanying stoplist shows what can be made of our combined classic and romantic organs, when three of the subsidiary voices are unified, three are octave-duplexed, and all are made available in the same organ which contains an absolutely orthodox and classic ensemble to start with. Probably the cost, at today's prices, would be not less than eleven thousand dollars nor more

AN IDEAL SMALL ORGAN

Designed by DR. WM. H. BARNES

V-32. R-40. S-48. B-16. P-2477.

*Ensemble voices.

PEDAL 5": V-5. R-7. S-12.

16 *PRINCIPAL 32

*BOURDON 56

Gemshorn (G)

Salicional (S)

8 *OCTAVE 32

Bourdon

Gemshorn (G)

Salicional (S)

4 *SUPEROCTAVE 32

Bourdon

III *MIXTURE 96

16 *TRUMPET (S)

If more money is available add an independent 16' Trombone and extend it to an 8' borrow. If less money is available omit the 4' Superoctave and Mixture but prepare for them in the console.

GREAT 4": V-7. R-10. S-10.

UNEXPRESSIVE

16 *GEMSHORN 85

8 *DIAPASON 61

CLARIBEL FL. 73

Gemshorn

4 *OCTAVE 61

Claribel Flute

Gemshorn

2 2/3 *TWELFTH 61

2 *FIFTEENTH 61

IV *FOURNITURE 244

If the Great pipework is in a good location the pressure might be reduced to 3 1/4".

If more money is available add 4' Harmonic Flute, eliminate the Claribel Flute duplex, and add a second 8' Diapason. If less money is available have the Twelfth and Fifteenth draw together and eliminate the Fourniture.

SWELL 5": V-11. R-14. S-15.

16 SALICIONAL 85

8 *GEIGEN-DIAPASON 73

CHIMNEY FLUTE 85

Salicional

VOIX CELESTE 61

4 *GEIGENOCTAV 73

Chimney Flute

2 2/3 Chimney Flute

2 Chimney Flute

IV *PLEIN-JEU 244

16 *TRUMPET 73

8 *TRUMPET 73

OBOE 73

VOX HUMANA 61

4 *CLARION 73

Tremulant

If more money is available add an 8' Spitzfloete and 8' Spitzfloete Celeste; and then add 4' Flute d'Amour, 2 2/3'

Rohrmasat and 2' Piccolo, thus eliminating the three flute extensions; and finally add an 8' Gamba.

If less money is available unify the Trumpet at 16-8-4, or, more desirable as a substitute, make an octave duplex out of the Trumpet at 16' and 8', and another octave duplex on the 8' Oboe to get a 4' Oboe 'Clarion.'

CHOIR 3": V-9. R-9. S-11.

UNEXPRESSIVE

4 *PRINCIPAL 61

2 2/3 *NASARD 61

2 *BLOCKFLOETE 61

1 3/5 *TIERCE 61

1 *SIFFLOETE 61

EXPRESSIVE 5"

8 *NACHTHORN 85

DULCIANA 85

UNDA MARIS 61

4 Nachthorn

Dulciana

8 CLARINET 73

Tremulant

If the unexpressive section is in good position the pressure might be 2 1/2".

If more money is available add an 8' French Horn, 8' English Horn, and 8' Viola.

If less money is available, eliminate the 1 3/5' Tierce and 1' Siffloete, and lastly the 8' Clarinet.

than thirteen or fourteen thousand, depending upon various considerations.

This plan offers a compromise, which in reality is not a compromise, because both factions get the kind of organ they want. On it any kind of organ music can be played effectively. There are good characteristic ensembles on all manuals and pedal, and sufficient softer registers for music of an impressionistic nature where a colorful and mysterious quality is necessary in the registration, for proper effectiveness. I am not unmindful of the color available on our little unenclosed Rueckpositiv; for certain limited effects, nothing can be more charming.

It seems to me that with thirty-two sets of pipes one could scarcely do better in designing an organ to suit the divergent tastes of present-day organists. In this scheme, we do not have THIS to the exclusion of THAT; we have both. It avoids the excesses and exclusions of valuable voices of both the seventeenth and nineteenth centuries, and makes adequate use of the best features of both schools.

I offer this scheme as a working model for those organists

who, like myself, believe there is both good and bad in both the extreme baroque and extreme romantic type of organ, and who believe that the best features of both can be combined into an organ which will be an instrument of versatility, and a great deal better than the extreme type of either baroque or romantic organ.

Judging from the expressions of opinion elicited from organists at the Philadelphia convention last June and three years earlier at Pittsburgh, I am satisfied that there are many who will welcome such a scheme, as at least a place to start from, when they have the joy of designing a new organ.

To allow for expansion and contraction, due to funds available, I have indicated additions in each division and also economies. If all the compromises and eliminations should have to be made, some of the features of the baroque organ would have to go, which would be a pity, for the organ then would not accomplish what I set out to do with it. As I have said, the stoplist is the minimum to satisfy both factions; in reality, nothing can be eliminated, without compromising our original premise.

Organists on Parade . . .

By T. CARL WHITMER

I MAY be pardoned, as one out of console harness, for doing a little more or less aesthetic snooping now and then. I have looked around and listened, carefully and objectively, for what might be of value to young organists. Perchance of use also to oldsters, in case they still retain some 'glands of faith' in their capacity to learn.

Here are some of my impressions and suggestions based on this hearing and upon my own experience behind stopknobs. May they be of constructive use.

I think the new average organist is somewhat better than the average organist of some years ago. He is apt to phrase better, for example. This is due, in part, to better knowledge of music demanded from him and to the ease of centralized control.

The Guild has already done good work—albeit but a beginning—in prescribing a balanced diet for the player. Unfortunately, there are not so many who like balanced diets or who can digest them. In comparison with the array of organists with jobs in hand, those of thorough training are few. But they are 'coming along.'

Organists themselves are to blame for the nearly universally poor opinion which 'real artists' have of them. Certainly, if organists have not arrived at a state of artistry it is their own fault. Most have had the time and paid opportunity to do just what violinists, pianists and conductors have done in the broad field of music, but they seldom have achieved the glorious work of becoming really highly trained men. An artist—in the making—is one whose intellect and musical emotions have been trained to a conceivably high pitch before he sells his wares in the public market. An organist should be slow to accept a responsible position until he is well schooled. Schooled all round. I don't mean trained in reeds and mixtures and pedaling and all the other technical factors that are taken for granted, but in the higher reaches of theory, improvisation, orchestration and general education. He is much too Diapason-minded. His conversation is dull with shop-talk and—saddest of all—his playing too often represents interpretation based on the stops he happens to have rather than upon the architecture of the piece. Study the 'dinky' organs some of the great Frenchmen have had to

The Author, now "out of console harness," does a little "esthetic snooping, looks and listens carefully and objectively" and writes for the benefit of all who "still retain some 'Glands of Faith' in their capacity to learn."

practise upon and hear them create great music in a great way!

The organist is particularly guilty in recent years, for he has had great things given to him. The new organ builder is a wonder. He has a marvelous way of being willing to scrap anything and everything old which stands in the way of one's highest visions of interpretation. Anything which lies in the way of thought, anything that impedes thought is thrown into the rubbish can. Let the organists now phrase, not by the mechanics of an ancient instrument, nor phrase by the necessities of page turning, but by the inner build of symphonies and unfolding of the laws of color-sequence as shown in orchestral scores.

Without getting far from any bus line in a certain big city, anyone with ears can count only a few churches in which the service is not as mixed up as Joseph's famous coat. I note also the outstandingly large percentage of very ordinary service arrangement and service playing in addition. I note variations in quality within a very small city radius, from very fine to the lowest flimflams of some village Charley Boy, the latter still (in this year of grace) twittering in Batiste and wood-peckering in naive modulations.

Certainly, the improvised ladder which leads, say, from the anthem through the purgatory of a modulation or general transition to the next piece on the menu, is rather weak in its rungs. I thought I was just out of sorts some Sundays and got the wrong impression. But when I encountered the same things other times I became 'embarrassed in mind.' At any rate, until service playing becomes an art as with the finest of the Englishmen and Frenchmen, our New American School is not much of a School. What bad consoles and mechanism and belligerent reeds can do to music is as nothing compared with the prevailing blankness of improvising skill. It surely is a blackout of invention!



WILLIAM A. GOLDSWORTHY

who announces a series of Bach cantatas in St. Mark's, New York, on Sunday afternoons from November 19 to Easter.

As an aside, I wish to note the general negative attitude towards extemporization. Although I am talking, in this article, about church service work, the following illustrates a point rather common. Several years ago there became vacant one of the most important concert positions in the country. Organists came from everywhere and most of them were very fine. But only one of them could, or wished to, improvise. However, the committee would not permit him so to do. They said it would put the others in a bad light. 'Bad light' was good!

Now, back to church work. Ministers sometimes said to a certain organist that his "choir sang as if they had just risen from their knees." The response usually was: "Yes, but there are three kinds of knees: prayer, a very clear plan, and plenty, plenty of rehearsal." You surely know that it is not good music that is not understandable to the pure in heart, but the completely undigested interpretations that cause the trouble. Mushroom rehearsals produce toadstool results!

At this point comes in the matter of cooperation of minister and organist. In the bad days the music department was called the war department. Not necessarily. My own most satisfactory period of work was during the pastorate of a minister who was willing to talk over plans and programs for anytime from Sunday a week to months ahead. It takes many days to work out sermon, prayer and music and get an adequate relation of these and a fine harnessing of all the coordinating elements. Inspiration is not a spiritual ooze, but an electrical contact of thought and emotion. Thought, knowledge, planning, reflection. Without these elements the

singers and you can do pretty patchy, scratchy, deathbed-repentance sort of music. The service must unfold, not just happen. Let us get a balance of thought and feeling, a coordinated service, with growing, developing, smoothly-acting musical and verbal hinges.

Some of the good organists I have heard use themes from the hymns or anthems, improvise over them and so, thematically, join very effectively the various parts of the service. What most of our organists need is not more technic but the power so demanded by French churches—the power of unifying and enlarging the basic material and textual ideas.

Another organist effectively changes the type of anthem from Sunday to Sunday and also within a given service. Anthems are subjective, objective, brilliant, tame, polyphonic, homophonic, accompanied, and unaccompanied, to list some characteristic styles. He also works out his postlude, which usually is a noisy pest, by improvising softly for a minute or two and then giving the congregation a chance to chatter about the sermon and the coming joys of fried chicken.

A good organist will study moods and evolve them also. Mood architecture is the secret of power over people. Ideas may be forgotten; moods remain. If moods are created, the minister's ideas will float in them as in a medium for thought navigation. Otherwise, ideas sink—and how heavily!

Some things which butt into the music—and so into its influence—are (a) long, unplanned gaps. Pauses are important but not the pauses of incompetence. (b) Also, preacher hopping up with forgotten announcements after a mood has been established. (c) Announcements about clam-bakes and eats generally. You know the rest of the list.

I have had great pleasure in hearing some organists treat the hymns. For example, they rarely play them through. At least a long hymn. Two phrases are ample. I have heard in English cathedrals over and over again but four or five chords played before the singing starts. Speed of hymns also varies and in some cases care is taken to select hymns in which metres are varied. Create advance interest in new hymns by having the choir sing them a week or so in advance as a hymn-anthem. Hymns are often the quintessence of thought condensation and are vital messages in folksong style.

A word about offertories. Nearly every Sunday morning I played a three-minute masterpiece from all fields. Perhaps the Bach Sarabandes from the English Suites and the chorales reached the flight of the soul. They are very easy to listen to and were much appreciated. Compromising on poor music dulls the soul. At any rate, compromise always spells fear in the last analysis and nothing human makes much progress musically with that as a roller-skate to glory. I recall that the late Dr. Charles N. Boyd played Bach on every program for thirty-eight years!

Organists complain about their people, that they are not much interested in their recitals before service, or, often, at other times. Well, they certainly do take their organist for granted along with the heating and the lighting. I was with one church sixteen years and never was once asked to go to anybody's house for even Irish turkey! Well, neither did we ever have one hour of unpleasantness. Do the two things go together?

There may be another reason for indifference. The organist is often and of necessity a detached soul back of a grille or a 'spite fence.' Then, too, he may hide his personal light under a bushel; or, perchance, his half-bushel of personality under light music. At any rate, organs are the only instruments on which many, many players think they ought to shed their inner self or soul and play with icy impersonality. The great works are infused with deep love. The interpretations should be infused with the same.

And now about women organists and the attitude of churches toward them. A young woman finely equipped, an F.A.G.O., an excellent player and rarely fine improviser said to me recently: "I have met with actual ridicule from min-

isters and music committees of large churches. They would not give a woman a chance even to try out." I'll let the reader solve that. Why? Why?

I wonder if you use American music? I think it must have been Mr. H. W. Gray who said to me, in substance: "Choir-masters do not seem to have an American policy. As for composer-organists, they bring me a work and wish it published when they themselves will not buy the works of other Americans." An American work on each and every program should be the definite policy. When a foreign organist comes to your church, see that he plays an American work.

Finally, do not underestimate your congregation. They have nearly as many brains as you and I have. Only, they are differently interested, focussed and 'axled.'

Let us keep away from ruts and routinism, hand-kissing,

cheap compromising and all the rest of the inferior intentions.

If some of you work out my suggestions sincerely and slowly, your church service will be a healing thing. As my Dramamount Hill is healing to me. Something that is an arrangement of successive heights, lights, and shadows building one grand entity which reaches the soul.

When a man comes out from your rich, enveloping service, he will be the man to whom Mahomet must have referred when he wrote:

God saith, the Person I hold as beloved:
I am his hearing by which he heareth; and
I am his light by which he seeth; and
I am his hand by which he holdeth; and
I am his feet by which he walketh.

Rehearsals are the Key to Success

By RUTH KREHBIEL JACOBS

Volunteer Choirs: Article 7

SUCCESSFUL rehearsals are the secret of a successful choir; and successful rehearsals are not accidental. A rehearsal that sends singers and director away with a feeling of mental exhilaration and physical buoyancy may seem the result of personal magnetism. A good director does exert personal magnetism, but he also clears the stage for that magnetism by careful planning of details.

The wise director makes certain that everything is in order and that all rehearsal details are planned well in advance. When he decides upon the music to be used, he sees that it is ready in the rehearsal room, that the copies are in good condition and that there are enough for all the singers. He checks on the rehearsal room, sees that it is in order, chairs properly arranged, the room well lighted and ventilated. These are all routine preliminaries for rehearsal, trivial in themselves but disturbing if neglected.

But the director's main concern is to condition himself for a successful rehearsal. Every choir has some weak spot; it may be tone quality, or rhythmic sluggishness, or lack of blend, a reedy soprano section, an unmusical tenor section or a slow bass section. Each choir has its major problem and the director will study every anthem with that problem in mind. Before he conducts a number in rehearsal he should know the music well enough to hear mentally each individual part, and to detect inaccuracies. He should anticipate difficulties and plan how to meet them should they occur.

With the technical phases of the music well mastered, he should go beyond to the poetic and spiritual significance of the music and text. A rich store of associations is a tremendous advantage to a director. It is his job to animate for his choir the bare musical skeleton. The wider his experiences with music and with life, the easier the task will be. Toscanini, I am told, made of music a series of vivid pictures. He heard music so acutely that he could make others see music. The more amateur the group with which one is dealing, the more helpful is the power of imagery. Singers will respond far more readily to a conception of beauty than to the mechanics of the art. When you listen to an address it is some apt illustration or some telling phrase that remains most vividly in your memory. If the music under rehearsal is not vivid with associations for the director, he can never hope for more than a perfunctory performance from his choir.

With the music well prepared, the director should take time to prepare himself as well for rehearsal. A rehearsal conscientiously conducted is a tremendous drain on the vitality of the director. Every singer in the chorus absorbs energy

The problems of the organist who would develop a successful choir range all the way from conditioning himself for the expenditure of the necessary energy a rehearsal requires, to superintending the ventilation and temperature of the rehearsal-room.

from the director, who needs an inexhaustible supply. If he is tired or depressed or inefficient or irritable, the choir unconsciously reacts in the same manner. Allow some time during the day of rehearsal for rest, and come to rehearsal calm, alert, eager.

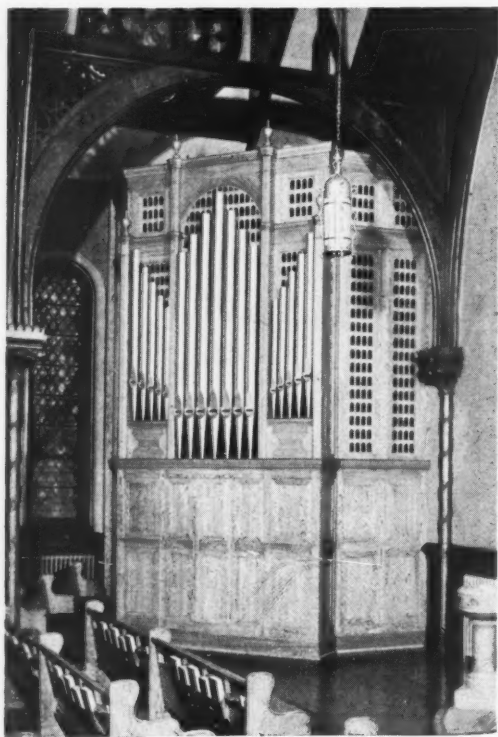
The rehearsal room should be absolutely quiet, and the attention of every singer should be undivided before the actual rehearsal begins. Rehearsal should begin with unfailing punctuality. Never wait for late-comers; begin on time. If your singers have the habit of coming a few minutes late, ask them to wait outside until a break occurs in the rehearsing. If their tardiness is quietly made conspicuous they will soon reform. Some choirs fine their members for tardiness, but I prefer building such a high morale that tardiness is considered a serious discourtesy.

When the room is absolutely quiet, and the director has the attention of every singer, the rehearsal may begin and not before. Start with something in which they can give absolute attention to the director. I like to start with a number they know from memory. Knowing the music, their attention is not distracted by note-reading, and they are much more flexible and responsive. Thus at the very beginning of the rehearsal mental and physical energies are all concentrated on one purpose.

It is a good practise to start rehearsal frequently with blending exercises or chording. Give them only the keynote and have them sing the full chord in all degrees of dynamics. Start it very softly and build to a rousing crescendo; reverse the order; give them a long series of staccato attacks to awaken sluggish diaphragms. Have them sing the chord in all conceivable manners, but never in a fixed order. They should never know what is coming next. Make them watch; force them to be alert.

Unless the work is contrasted, the singers will soon tire and the rehearsal grow stale. Contrasts help to keep interest alive, and also relieve physical and vocal strain. There are all kinds of contrasts possible in rehearsal beside the very obvious one of loud and soft. Four-part numbers can be followed by eight-part anthems, accompanied by unaccom-

panied, new ones by familiar ones. If you concentrate on the learning of notes in one number, ignore notes in the next and concentrate on rhythm or phrasing. If you spend some time memorizing one number, have a new one on hand to read at sight. If you study one number in detail, stopping to correct each fault, study the next as a complete work. If you work on clear, unified diction in one number, concentrate



CHURCH OF COVENANT, NEW YORK

The new Moller is housed in the front left corner of an auditorium 64' wide and only 41' deep, creating a choir problem.

on unbroken flow of tone in another. There should always be the element of surprise. Never allow rehearsals to become so routinized that the singers know what comes next.

The harder your singers work, the more they will enjoy the rehearsal. You dare not drive them, but you must arouse them. Their physical, mental, and spiritual forces must be aroused into active participation. No disturbance should be tolerated. Make it clear that cooperation is the foundation of the choir; build up a spirit of dissatisfaction with mediocrity. Take it for granted that they are giving their best, and set an example by never giving less than your own best efforts. Scolding results only in irritation. Meet disturbance with calm. When the room becomes noisy, speak more quietly than before. Force them to listen carefully or miss what you are saying—and make it a point, when you speak, to have something worth hearing. Spare your words, find the simplest and most effective expression for necessary explanations. Remain quiet whatever happens. The foundation of intensity is poise. A good rehearsal is as invigorating as a public performance. It is the ideal of the ambitious director to make every rehearsal a GOOD rehearsal.

People cannot be kept long at a steady level of intensity. Intensity is a matter of growth. The wise director will build to a certain degree of intensity, then permit a short period of relaxation in preparation for renewed intensity. If the rehearsal lasts more than an hour and a half, there should be a short rest period—five or ten minutes of recess. Sometimes announcements affecting the choir may furnish enough

relaxation to make an actual recess unnecessary. There should always be something interesting to report to the choir, some criticism or praise of their work, some opportunity to hear good music, the progress of some choir project, recognition of the special attainment of some individual in the group.

The difficulty in a rest period is to bring the choir back again to serious work. A recess need not be an habitual part of the rehearsal; if the choir is completely absorbed in the work and there is no suggestion of fatigue, the rest period would be detrimental; but if the rehearsal lacks spontaneity, a short recess may save the situation.

Rehearsals frequently become heavy and dull because of poor ventilation. Very few rehearsal rooms are adequately ventilated. If the singing goes off key and lacks vitality, look to the ventilation. Put music aside, open all the windows and take the choir through some stretching and breathing exercises.

Vocal exercises are a necessary part of choir training, but they should not be forced upon the singers indiscriminately. Most volunteer choirs heartily resent exercises. If the director insists, it is liable to lead to open revolt. Exercises should be introduced only as the need for them arises, and then the exercise should be created out of the difficulty itself. If the director has a sound knowledge of voice development he will not need stereotyped exercises.

Suppose a chord at the end of a phrase is not accurate. It may be that the choir does not hear it as a chord, so an exercise in ear training should be tried. Hum a tone very softly, allow a moment for the choir to sense the chord, then have them sing the full tonic chord based on that tone. Change the pitch and repeat the performance. If the chords are not true go back to tuning. Have one part sing a tone in unison while the others listen. Sustain the tone until the voices are absolutely in pitch and vibrating together. Usually the sound-waves of the different voices will clash. When you can bring a volunteer choir to feel the difference between voices in perfect unison and voices just off unison, you have developed a sense of pitch that is a distinct asset in true chording.

There should be some practise in chording at each rehearsal. Do not search the book-stores for choir-exercise books. Exercises, per se, have no particular value. Rather, get the best books available on vocal production and vocal problems, search out the cause of the unpleasant vocal qualities in your choir, then study and experiment until you have the remedy.

The average director needs practical vocal knowledge more than anything else. The best way to acquire that knowledge is to study voices, to work with them individually. Find some of your choir members who are willing to submit to your experimentation. Analyze their faults and find a means to correct them. Methods that prove successful with the individual can be applied to groups when similar faults appear.

Waste none of your precious rehearsal time. Work hard, but with poise. Be intent; forget the personalities before you, and see only the singers. Do not let distractions thwart you. Try to arouse the faces of your singers to animation, but never let lack of animation dull your own intensity. Most of us talk too much; illustrations are good, but they must be apt, never wordy. Jokes are almost without exception a disturbing element. Many of us are guilty of lengthy impromptu lectures on all conceivable music subjects. The choir does not want to hear you talk, they want to learn by DOING. Concentration should be the slogan of every choral director.

Rehearsals should be progressive. There should be definite growth throughout the year, in performance and musical perception. One rehearsal should be a preparation for the next. Unless your memory is exceptionally dependable, make a note of the difficulties that appeared in each anthem and before it is studied further plan just how to conquer the difficulties.

Plan the service music so well in advance that the choir can sing without thought of technicalities. If your choir is untrained, the Christmas and Easter music should be started at least six weeks in advance. Extended works should be started even earlier. When the schedule is very crowded, and there is a great deal of music to learn, the singers can be given their music to take home with them. They will not all study at home, but there will be enough conscientious ones to make a decided difference in rehearsal.

A choir should not be insulted with ragged, dirty, torn music. Even if the director must do it himself, the music must be kept in the best condition possible. I have found it a decided saving to bind all music before it is used. Good binding eliminates lost pages and torn edges. Nothing is more disturbing in singing than to turn a page and find oneself in the midst of something totally irrelevant.

There should be enough copies of every anthem for each singer. It is poor economy to make the choir share music. Expect the choir to be as careful of the music as you yourself are. Collect it systematically, and have it put away carefully. Some adequate filing system is a definite requirement for a smooth-running choir department.

If your rehearsals are consistently happy, constructive, productive periods, a great many choir problems are eliminated for you. Such rehearsals allow no opportunity for petty jealousies, for bickering, for irrelevancies. Your singers will respond to the joy of creative effort, and the problem of attendance is solved. Such rehearsals demand of the director tremendous vital energy, but the satisfaction of responsive faces and voices is compensation enough to fire him with the determination to go on and up.

(To be continued)

Organ Installation Problem

By REGINALD L. McALL

Microphone and loudspeaker carry the organ across the church

IN the heart of Tudor City, the Church of the Covenant, 310 East 42nd Street, New York City, was designed to have an interior very different from the usual city church. As one enters it, there is an informal, friendly atmosphere about the building. One unusual feature is that the width of the auditorium is much greater than its depth, and recent changes have increased that disparity. It is now about 64' wide and only 41' deep, there being no pulpit or chancel recess.

The first organ, of two manuals with eleven registers built by George S. Hutchings in 1887, was very compact, and the choir space had to be squeezed between it and the pulpit platform, giving a very bad and conspicuous position for the singers. When last spring a new organ was made possible by generous gifts, its installation presented some difficult problems. It became clear that the organ itself could not be located on the same side of the church as the choir, without spoiling the balance of the interior and leaving a large area in the opposite corner which would be empty and practically useless. With this in mind we were able to secure enough space to lay out the organ to the very best advantage, by making provision for the choir and console on the other side of the church.

The result is a flexible instrument of moderate size, entirely expressive (except for the Pedal Bourdon) the stoplist of which was planned by the organist with the aid of the best counsel he could secure. M. P. Moller Inc., under the supervision of its technical superintendent, Richard O. Whitelegg, carried out the contract, and to Mr. Whitelegg goes credit for the scales, voicing, and final finishing.

The old organ contained some fine Hutchings voicing and we have been fortunate in preserving six of its ranks, as indicated in the accompanying stoplist. No finer compliment could be paid to either Mr. Hutchings or Mr. Whitelegg than the fact that these voices blend with the new work to form a lovely ensemble. It is quite doubtful if the organ could have been more beautiful even if it had all been new!



CHURCH OF COVENANT, NEW YORK

Microphone and loudspeaker carry organ tone to console and choir in the front right corner of the auditorium

The center section of the case contains the basses of the former Diapason and is retained intact from the old organ. This was designed by the late Cleveland Cady, a wellknown architect whose love of the organ had led him to build one while he was at Trinity College: several of his ideas were carried out here. For instance, all the manual registers except the Diapason were expressive—quite a novelty in 1887!

The list of stops indicates the conservative treatment of the tonal structure. Some of them deserve special mention. On the Great Organ the Open Flute has real body, without being tubby, and together with the Gemshorn and Dolce it also furnishes a wide range of suitable accompaniment. The Dolce is a true Diapason, absolutely free from any edge. The Horn has a full chorus quality and yet makes a fine solo stop. The two Diapasons, 8' and 4', are smooth and well balanced. The Octave can often be added before the unison Diapason where brilliance is desired.

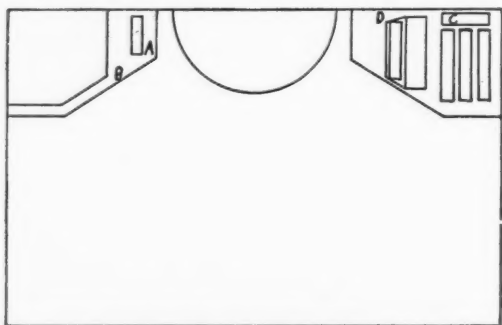
At the center of the Swell Organ lies the old material. The Diapason was the former Great Diapason and now, enclosed, it forms a bright clear base for the whole division. The Salicional, voiced by one of the Engelfrieds for this organ in 1905 (it will be remembered that they were head voicers for Roosevelt) and the Voix Celeste with the augmented Salicet make up a lovely string section, to which are added the three sparkling ranks of Cornet, now correctly labeled Cymbal. Rohrgedeckt and Flauto Traverso add their proper color to the whole, the former being extended to form the Pedal Gedeckt, with unusual success. It does not appear

as a 16' on the manual. The new Oboe has been most carefully treated and has many uses.

The Pedal section sounds far larger than it looks, because of the two major 16' tones. The Bourdon, from the old organ, takes the place of the usual wood Diapason and is used with full organ. It is the only unenclosed rank in the whole organ and one might wish that it could also have been under expression. That was not possible. The Pedal extension of the Great Diapason has real sonority and color, and gains immensely by being expressive. With the shutters closed it gives a fine foundation to mf combinations of almost any kind.

The console is of stopknob type and we enjoy having the Pedal stops controlled at will by the manual combons, through crosswiring with the Pedal combons.

Some interesting acoustic problems were created by the position of the organ—separated by about 50' from organist and choir. We would not have consented to this arrangement without definite assurance that the church would provide electrical sound-reinforcement of the organ in the choir space. That has been done most successfully.



CHURCH OF COVENANT, NEW YORK
Auditorium size indicated to scale; organ in left corner, console and choir in right corner; pulpit between organ and choir.

The microphone, A, is hung midway in front of the upper and lower expression chambers, within the organ case, the sound being reinforced or amplified at B and transmitted to the loudspeaker C, facing the choir. The volume from the loudspeaker is adjusted by the organist at control-panel D, within his reach at the console. The microphone is a W.E. eight-ball unit of the dynamic type. The amplifier has an output of 15 watts and is designed with two microphone inputs electronically mixed, so that another microphone can be placed with the choir, and both organ and choir amplified for other purposes—for example in the church tower from which it can be heard splendidly on the street and in the surrounding Tudor City buildings. We have already amplified our hand-played Chimes in this way with real success.

There are good reasons why amplifying is needed. Without it, during the anthems and hymns the organ tone sounds quite remote to both singers and organist, so that the latter inevitably plays so loudly for them that the effect in the pews is entirely out of balance—a disastrous condition, for over-playing can be one of the deadly sins of the organist. By using reinforcement, the volume of the organ is brought close to the singers, thus giving them adequate support—and it is done so unobtrusively that at a distance of only a few feet from the choir-rail it cannot be heard at all. The high-frequency reproduction is so faithful that there is no appreciable distortion, even in the choir space.

But the installation overcomes another difficulty: it corrects all noticeable time lag. When it is not in use, the greatest time lag, for a person seated close to the organ case, is almost a tenth of a second between organ and choir. This is due to the time taken for the choir to hear the organ, and then the time for its tone to reach the distant pew. By thus transplanting the organ instantaneously to the choirloft, the total lag is cut in half and ceases to be noticeable.

Those who have similar problems will enjoy inspecting the organ and its electric reinforcement. They are cordially invited to visit the church; the best way to solve our own problems is to observe how other similar situations have been met. The organ itself is well worth hearing, partly because of the perfect assimilation of the old pipes into the new ensemble.

The dedication service was held Oct. 22 and the dedicatory recital was given by Dr. Clarence Dickinson Oct. 31. A series of recitals is planned for the coming weeks.

NEW YORK, N. Y.

CHURCH OF THE COVENANT

M. P. Moller Inc.

Stoplist and design, Reginald L. McAll

Specifications, voicing, finishing, Richard O. Whitelegg

Dedicatory recital, Oct. 31, 1939, Dr. Clarence Dickinson

*Registers retained from the original Hutchings organ

V-14. R-16. S-20. B-6. P-1070.

PEDAL 3 1/2": V-1. R-1. S-5.

16 Diapason (G) 12m
*BOURDON uex 9x10.6 44w

8 Robrgedeckt (S) 12w

Bourdon

8 Robrgedeckt (S)

GREAT 3 1/2": EXPRESSIVE: V-6. R-6. S-7.

8 DIAPASON 44 1/4m 1/4u 18h 61m

*OPEN FLUTE 4.2x3.8 inverted mouths 73w

DOLCE 56 2/3t 1/5m 1/3u 61m

GEMSHORN 52 1/4m 1/4u 1/3t 61m

4 OCTAVE 58 1/4m 1/4u 18h 61m

*Open Flute

8 HORN 4" 61r

Tremulant

SWELL 4": V-7. R-9. S-8.

8 *DIAPASON 43 1/4m 1/4u 17h 73m

ROHRGEDECKT 3x3.10 2/3u 73w

Inverted mouths

*SALICIONAL 56 85m

*VOIX CELESTE 56 64m

4 FL. TRAVERSO 2x2.8 2/5u h 73w

*Salicional

III *CYMBAL 15-19-22 (73-81-87) 183m

8 OBOE 3 1/2" 73r

Tremulant

COUPLERS 13:

To Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons, capture-system, 16: P-4. G-4. S-4. Tutti-4.

Crescendos 3: G. S. Register.

Reversibles 2: G-P. Full-Organ.

Blower: 1 1/2 h.p. Orgoblo.

Manual combons control their one-section couplers and, optionally, the Pedal combons of like number.

The Swell strings by Hutchings have 1/5 to 1/4 mouths, and are cut up 1/3 to 2/7. The full explanation of all technical stoplist details will be found on the Directory page of this issue.

DR. DICKINSON'S RECITAL

Weitz, We Thank Thee O Lord

Rinck, Rondo for Flute Stops

Farnaby, Giles Farnaby's Dream

Elgar, Son. 1: Andante Espressivo

Handel's Concerto, Cuckoo & Nightingale

Bach, I Cry to Thee; Badinerie;

Cathedral Prelude & Fugue.

Liszt, Adagio

Franck, Piece Heroique

Hindemith, Son. 1: Andante

Cosyn, Goldfinch

Dickinson, Berceuse

Storm King Finale

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Two Bits of Folly

AN evil is creeping over the organ world, which only the organist can stop. And that's the evil of turning an artist into a traveling salesman, forcing him to waste invaluable days in nothing more profitable than bowing before the whip-hand of a prospective purchaser. When a new organ is to be bought today, all too often the purchaser refuses to talk to a salesman but demands that the greatest artist in the builder's entire organization give up all his profitable work and trot out to try to make a sale. And that is ridiculous.

It is true that each individual auditorium has its own acoustic qualities, which must be considered if the organ is to be a success. But it is plain silly to claim that the head-voicer must give up his work and take a tedious trip to see the auditorium for himself before he has even put one pipe into it. The time to fit the organ to the auditorium is after the instrument has been delivered, erected, tuned, and rough-finished. Size of an auditorium has a little to do with the loudness of an organ; it has virtually nothing to do with the size of an organ; the size of the organ chambers alone rightly determines the size of the organ, although the size of the appropriation is the controlling factor nowadays.

Every organist, if he has kept himself informed of developments as reported month by month in such a medium as T.A.O., already has a faithful knowledge of the capacity of each factory and the factory's controlling artist. To demand to talk with that artist about the organ is a pure waste of his time. The talk is the salesman's business. All business details, including the complete stoplist and the organist's preferences for color and dynamic strength of each register, should be settled in conference with the salesman whose business it is to arrange these details and record them for the benefit of the technical director at the factory. The technical director then at a cost of a few hours, not a whole day or several days, grasps what the purchaser wants and spends the rest of his time creating it in the factory.

One of the finest clergymen I ever worked with left our church because his congregation wanted him to be a doorbell-ringer instead of a clergyman. He had not enough hours, enough energy, to trot all over the city, gossiping with his congregation; he wanted to run the church and prepare services. And he was willing to give up his job rather than become a salesman.

Our best organ-builders must do the same thing. They must somehow put a stop to the enormous waste of art and energy that is now being perpetrated by organists who un-



NITA AKIN

AMERICAN CONCERT ORGANIST

**TOURING—EAST AND MIDDLE WEST IN NOVEMBER
AVAILABLE IN THE SOUTH THROUGHOUT SEASON 1939-40**

During the past few years Nita Akin has given recitals throughout Texas and in St. Louis, Tulsa, Chicago, Boston, Rochester, N. Y., and New York City. She gives concerts in her own church to audiences averaging from 500 to 1,700 people; has been recitalist twice for the Texas M.T.A. and the Texas Federation of Music Clubs; three times for the Southwest Church Music Conference, and has appeared twice as soloist for Guild Conventions; holds a Doctor of Music Degree from Southwestern University.

During her recent tour in Europe she gave two recitals of outstanding interest in Paris, France, winning enthusiastic praise both from the audiences and the press. One of these recitals was given for the "Amis de l'Orgue", a French organization similar to the American Guild of Organists in America. She was the second American organist ever to be presented by this group. The other was given for the American Church in Paris on the Quai d'Orsay.

A FEW OUTSTANDING QUOTATIONS:—"A remarkable virtuoso . . . her interpretations revealed superb musical spirit."—*Gaston Dufy in La Semaine a Paris*. "A brilliant virtuoso . . . Magisterial execution."—*Norbert Dufourcq*. "One of the great organ performances heard in Texas in recent years . . . captivated her audience."—*The Southern Musician*. "Playing enthusiastically received . . . displayed technical mastery."—*Austin American*. "Nita Akin's striking personality carried through the program."—*Daily Texas (Austin)*. "Organ Recital Well Received (headline) . . .

one of the most brilliant and impressive organ concerts ever given in Amarillo."—*Amarillo Globe*. "Visiting Artist Enthusiastically Received (headline) . . . The interpretations led her audience into another world, that of sublime music . . . exquisite taste."—*Plainview (Texas) Evening Journal*.

CONCERT MANAGEMENT

BERNARD R. LA BERGE, Inc.

2 WEST 46th STREET, NEW YORK

thinkingly destroy the very thing their church is paying money for.

Suppose hereafter we negotiate all business details with the salesman, not wasting the patience of a great voicer by requiring his time before we've allowed him to give us even one pipe to spend that time on. Excepting in the case of very large organs, say costing a minimum of forty thousand dollars, the personal services of the head-voicer or technical director are not entirely needed in the final finishing in the auditorium, for every factory of importance has perfectly competent voicers whose business it is to go into the auditorium and stay there till the organ attains that extra finish which alone marks it as a success.

I think Mr. Henry Willis of London has it about right. He insists that voicing and finishing are an art only in the hands and ears of the head-voicer who sets the pace in but a few pipes on the voicing-machine; after that, it's merely a routine job of copying which any carefully-schooled workman can carry through to completion on the remaining pipes. Don't let us be so foolish as to argue with Mr. Willis when he makes a statement like that; he's been living with the art of organ building for a great many years and has a whole line of distinguished organ-building ancestors to back him up.

—T.S.B.—

At the moment, Mr. Willis is no longer building organs, nor are any of his men in the factory. A neighbor nation has allowed itself to be talked into the conceited idea of world supremacy and anybody who doesn't agree has a stiff penalty to pay. The Britisher, openly believing he is a supremely fine gentleman but not openly demanding that all the rest of the world get down on its knees to acknowledge it, is now paying all too great a price for the vanity of the German. But what else is there to do? If you are so fortunate as to live next door to a nest of hornets and the nest gets all stirred up with ideas of its own importance, you've either got to exterminate the hornets or get the heck out of that territory. Do these things affect the organ world? Well, Mr. Willis is no longer building organs and probably won't be building many of them again till a nation of thoroughly bad boys is soundly trounced. I hate anybody who tries by violence to win anything in this world today; don't you? The Britisher hates such people. This age could be so fine if only politicians could all be taken out and drowned and humanity be served instead by the wise counsels of such men as King George, or Herbert Hoover, or Colonel Lindbergh. Wisdom? Who wants wisdom in a mob-ruled age like ours? —T.S.B.

A Christmas Tapestry

By CHARLES H. FINNEY

An unusual service for the Christmas season in tableaux and music

LAST Christmastide the Church of the Covenant (Presbyterian), Erie, Pa., of which I was then organist, presented a setting of the Christmas story titled A CHRISTMAS TAPESTRY as a late afternoon vesper service. As it involved no unusual amount of preparation, but seemingly was effective, it is here offered (by request) as a suggestion for other organists.

The church is a sizable Gothic, cruciform in shape, with a chancel empty save for communion table at the back, lectern, and pulpit. The choir sits to the left of the chancel and out of it somewhat, camouflaged behind two large stone pillars and a wood screen. Console is with choir, organ pipes are across chancel at second- and third-story levels, some 75' away. In order that the sight of the choir in action might not detract from the effectiveness of the tableaux, the senior choristers removed to the balcony in the rear which we

especially equipped with shaded lights. Music from there is much more effective, anyway.

The service began, as services invariably do, with the organist disporting himself, this time on Ferrari's Walloon Christmas Rhapsody. Then followed the procession of the four choirs,—junior, junior high, highschool, and senior, which are labeled Junior, Chapel, Cecilian, and Covenant, re-



SETH BINGHAM

American composer who opens the season with the publication of six organ pieces from the house of J. Fischer & Bro.

spectively. As the afternoon service was conceived more as a musical program, the congregation did not participate, leaving the processional for the choristers only.

The nave has a center and two side aisles, there is a side door halfway up each aisle, and choristers have two entrances at the front, giving seven entries. At Christmas and Easter we indulge in unusual use of these facilities, bringing in various choirs alone or in combination, from any door, proceeding in single, double, or triple line, in various directions but always enroute to their destination—which is usually the chancel or the choir location.

Our processional that afternoon was the initial stanza of "Adeste Fideles," sung in Latin, without organ. The first time the Covenant choir sang it from the vestibule at the rear of the church with doors closed, in harmony. Then all choirs filed into the church simultaneously, the youngsters from the two front entrances, older choristers from the rear three doorways, all singing the melody, unaccompanied, with the men dropping out on the first four measures of each refrain. Meeting in the chancel, the massed choirs then sang Geoffrey Shaw's fine setting of the 1582 English tune "Unto us is born a Son." Then the Covenant Choir filed out; the Juniors sang two carols, and then sat in the two front pews; Chapel Choir did "Come Marie Elisabeth," and departed, leaving the Cecilians, who sang Percy Buck's lovely "The Flowering Manger" (Birchard); whereupon we had a "brief" Christmas message from the pulpit, giving an aural change; and then the Tapestry proper was presented.

The essential plan of the Tapestry was the Scriptural story of Christmas, obtained from a Harmony of the Gospels so as to give complete detail. This was either read by the narrator or sung by a soloist or choir, while some six tableaux illustrative of the story were presented in the chancel. Between each of these was complete darkness—and I often wonder if "total eclipse" is not the best setting for a program of sound, either words or music. The wandering eye is too much a diverter of the mind.

However, we varied from a strict Christmas story, as do most non-liturgical churches, and inserted prophetic portions and pre- and post-natal incidents; graphic biological phrases were deleted and the Weymouth translation was used to give new life to a text so well known as to be heard casually. For whatever portions of the story we had musical settings, these were sung; the balance was given to a narrator. He and the Covenant and Cecilian Choirs were in the balcony, the other and younger choristers awaited participation at the concluding candle-light portion of the service. An assistant organist played accompaniments for the recitatives and gave the choir pitches on the Echo Organ, which sounds into the balcony. It was dark by this time, and the only lights were those illuminating the tableaux and the choirs.

To preface the Tapestry, we programed two numbers for small ensemble; an octet did the first two and a half and the last two pages of Vardell's "Christmas Evocation" (Gray), and a sextet sang Herzogenberg's exquisite "Christmas Song" (G. Schirmer). Here indeed is beautiful music; the text in both numbers creates just the right setting.

The first part of our Tapestry is called THE ANNUNCIATION, but begins with the narrator (unseen in the balcony) proclaiming the prophecy of Isaiah 9: 2, 6, 7, beginning, "The people that walked in darkness have seen a great Light, they that dwelled in the land of the shadow of death, upon them hath the Light shined. For unto us a Child is born, unto us a Son is given and a government shall be upon His shoulders; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting God, Prince of Peace," etc.

The first tableau appears, A House in Nazareth, as the narrator resumes, reading Luke 1: 26-28, 30-33, 35, 38: "The angel Gabriel was sent from God unto a city of Galilee named Nazareth to a virgin espoused to a man whose name was Joseph of the House of David, and the virgin's name was Mary.

And the angel came in unto her, and said, 'Hail, thou that art highly favored,' etc.

This tableau is then blacked out, and the second is lighted—Elizabeth's House in the Hill Country. The narrator gives Luke 1: 39-45: "And Mary arose in those days, and went into the hill country with haste, into a city of Judah; and entered the house of Zacharias, and saluted Elizabeth," etc.

Then the choir, out of view in the balcony, sang the "Magnificat" in a chant setting. This should be introduced by the narrator with the first three words of Luke 1: 46. Then followed, rather disconnectedly, Matt. 2: 6—"But thou, Bethlehem Ephratah, though thou be little among the thousands of Judah yet out of thee shall He come forth unto many, that is to be ruler in Israel; His goings forth have been from of old, from everlasting." This verse appears again in the third part.

In place of the first part given above, there could be substituted the less used Annunciation to Joseph, which appears in Matt. 1: 18-25. The music portion would be the twenty-third verse as given in "Messiah" for alto recitative (No. 8).

The second part is THE ANGELS AND THE SHEPHERDS, covering verses 8 through 20 of Luke 2. The first four of these are "Messiah" recitatives, during which the third tableau of the Tapestry appears, the Fields at Night. After the narrator reads verses 12-14, the choir sings the first stanza of "Hark the herald angels sing," followed by Charles Black's likeable "As lately we watched." Midway in this the Cecilian Choir in the balcony took the solo part, and afterward left for the vestibule below, joining Chapel Choir there preparatory to their candle-bearing in the fourth part.

The fourth tableau now appears, The Bethlehem Stable, as the narrator reads verses 15 and 16. The choir carolled "Bring a torch Jeanette Isabella" and an octet did MacMichael's "Sleep O gentle Jesus" (Gray), omitting the six



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Miniature chapel where Lauren B. Sykes gives weekly recitals on a Kimball unit, as told on August page 282.

measures beginning "Magi from the Eastland," for reasons of the chronological continuity we were maintaining. The narrator then read the remaining verses, 17-20 (at verse 19 the lights can narrow to Mary only) and the choir closed the second part with "The Virgin's Lullaby," Hokansen-Luvaas.

The third part, VISIT OF THE WISE MEN, simply consists of the narrator's reading Matt. 2: 1-12, followed by the choir singing "The Magi Kings" by Gevaert. The tableau is again the Stable, the wise men having replaced the shepherds during the blackout between scenes.

The fourth (last) part may be termed EPILOGUE and is given over to the annual candle-lighting ceremony, which of course is not an inherent part of the story. We use the candles here and at Christmas-eve midnight service and let it go at that, lest overuse abuse their charm.

The details: The candle-bearers are the girls of the junior-high and highschool choirs. Entering silently from the back of the church in four single lines, two in the center aisle and one in each of the side aisles, they held unlit candles and marched close to the pews toward the front of the church and stopped at every other pew end, facing forward. The leaders came together and continued up into the chancel four abreast where the pastor, lighting his candle from the altar ones, lit those of the leaders who then passed down the aisles, each lighting his own line. The junior choristers meanwhile had formed a solid line across the front of the church, facing the congregation, and turned on their electric "candles" (pen flashlights) just as the leaders passed their row. During all this ceremony, Covenant Choir sang familiar carols; but this might be dispensed with, at least until all candles are lighted. Too much music is a waste of effort.

The fourth part then concludes with a single tableau of the Presentation in the Temple; the narrator reads this version of Luke 2: 22 and 24: "And they brought the child to Jerusalem to present Him to the Lord and to offer a sacrifice according to that which is said in the law of the Lord, a pair of turtle doves or two young pigeons." The tableau consists of the pastor before the altar, Joseph and Mary, and the Child and Simeon. Simeon takes the infant from the arms of the mother and the choir sings a "Nunc Dimittis" (chant setting) after which Simeon hands back the child to its mother. Then the pastoral benediction. A different scene could be substituted for this, or it could be omitted entirely, especially since historically it occurred forty days after Christmas.

Each year the congregation leaves in the following manner, by either pastoral request or printed instructions on the bulletin: all move toward the side aisles, go to the front of the church, turn toward the center, and leave by the middle aisle, between the double row of candle-bearers who meanwhile have stepped just into the pews to give a larger aisleway, and have turned toward each other. During this exodus, Covenant Choir again sings familiar carols until all the congregation depart. No postlude.

The performance of Tapestry consumes less time than it takes to describe it. By omitting nothing and including ad-

ditional incidents from the accounts, it may easily be lengthened; also by the use of other music with text appropriate to a particular single time in the narrative. This is not as easy to find as it may seem. Our choice of music was also limited to unaccompanied numbers, there being no sizable organ in the back of the church.

A search of the first chapters of the Gospels will reveal other sections which may be used in connection with the Christmas narrative itself. I can see no necessity for delerling portions pertaining to the physical aspects of Christ's birth, for those too young to understand will not be disturbed, nor will those who do comprehend.

The general impression this Tapestry should create ought to be one of a heightened understanding of the Christmas story and its meaning for mankind, made intelligible by the spoken word, the visual portrayal of the story's incidents, and the musical elaboration of them. For those who act, there are no lines to learn, while the musicians can use good numbers from previous seasons, together with some new material which gives necessary life to rehearsal routine.

Bach Cantata Series in New York

Directed by William A. Goldsworthy, St. Mark's in the Bowverie

• After an initial experiment of two series last season, during Advent and Lent, Mr. Goldsworthy announces that this season the Bach cantatas will begin Nov. 19 at the 4:00 o'clock service and continue until Easter. Cantatas already programmed are:

- Nov. 19. "Bide With Us"
- 26. "Sleepers Wake"
- Dec. 3. "The Lord is My Shepherd"
- 10. "Watch Ye and Pray"
- 17. "Come Redeemer of Mankind"
- 24. "Christmas Oratorio," Parts 1 and 2
- 31. "Christmas Oratorio," Parts 3 and 4

It is impossible to overestimate—difficult even to adequately estimate—the importance of Bach's choral music for the welfare of the church in our own day and age, especially in such a center as New York City. Both in text and music, the Bach cantatas are a vast storehouse of the finest in religious thought and expression. They are not concerts. And while such texts and such music are a pair of jewels in any setting, they seem doubly precious in the ancient atmosphere of old St. Mark's in the Bowverie—a church that has unostentatiously but vigorously held its ground in the cause of the Christian religion in spite of the march of commercialism and convenience which has driven business into the down-town sector of the city and homes all too largely out of it. But there stands St. Mark's, the same today as in generations past; and there too should stand the undying religious beliefs, emotions, and ideals so humanly glorified in the music of the Bach cantatas.

In the presence of Bach, most of us are children. We must learn the Bach language slowly, patiently, obediently. Even for a musician this is none too easy, after several centuries of diet on superficial tunes. The tunes we've grown up on, soon tire us and we forget most of them. But with Bach, religion was his daily diet, there was little else. The Thomas School, so far as Bach was concerned, was largely a feeder for the church. It is little wonder that his church cantatas never savored of the spectacular, or of effort; they were the normal of his daily life. Once we have gotten past the surprises of the cantatas and settled down to the business of accepting them as the glorification not of music but of religious faith, they assume their one rightful sphere.

And thus it is that to present an occasional season of Bach cantatas in this church or that, is largely to acknowledge a complete misconception of their whole purpose. Which is why these columns last year expressed the hope that the

initial series was not to be an experiment but a definite step. And the same hope needs expression again, that the enlarged program of Bach cantatas now undertaken shall not be a second experiment but become a definite habit for old St. Mark's in the Bouwerie. I do not know any church in which they would find a more appropriate setting.

Mr. Goldsworthy's choir will be somewhat larger this year, but will still be an ideal Bach choir—in other words, a very small choir. As Mr. Goldsworthy proved last season, he is at heart almost a second Bach in the simple, direct efficiency and native feeling he applies to the singing of a Bach cantata. Bach doesn't want fussiness, he wants honesty, with enough musical ability to back it up. If old St. Mark's can keep this up for the next decade it will be the finest thing that has happened to the American world of the church in many a generation.—T.S.B.

The Baroque Borrow

By MYRON J. ROBERTS

ARGUMENTS over the so-called baroque and romantic organs bring to the fore certain extratonal principles which are vital to the issues and which may be of interest to those who, like the writer, have not been initiated into the inner mysteries of wind-pressures, scales, etc.

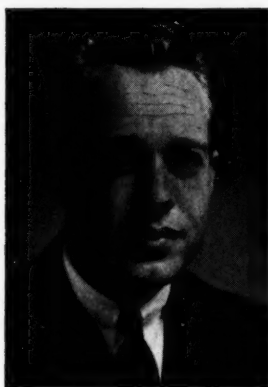
The word Baroque has been the victim of a good deal of abuse and at present seems to be in the throes of changing its meaning. Its origin and precise meaning are vague. Roughly speaking, we may say that the baroque era extends from the latter part of the sixteenth to the middle of the eighteenth century—which is a rather important slice of history to be covered by such a vague word. Concerning its

changing meaning, Warren D. Allen, in *The Musical Quarterly* writes: "In the last few decades, new methods of style-criticism have been restoring the music and other arts of the baroque era to their rightful place of honor in our cultural heritage. The term 'baroque' no longer stands for meaningless ornament; it is no longer used as a synonym for that which is 'in bad taste.'"

The baroque-organ enthusiasts make some extravagant claims concerning the validity of that instrument's tonal resources for all schools of organ music. On the face of it, isn't it a dubious procedure to attempt to reduce to a single medium of expression (the baroque organ), the demands of the varying styles of Bach, Franck, Vierne, Karg-Elert, Howells, and Sowerby? One might add, parenthetically, that Yella Pessl does not include the Liszt Sonata in her harpsichord repertoire.

The revival of the harpsichord and other "obsolete" instruments in the past few years has shown that their use is indispensable for an absolutely faithful reproduction of antique music. The new interest in the baroque organ is a part of this trend. But, as such trends sometimes turn, it has degenerated into a cult, a fetish—in short, the twentieth century has out-baroqueed the eighteenth! A comparison of the specification of Bach's Weimar organ with that of the New York World's Fair reveals a degree of difference which cannot solely be accounted for by size.

For some strange reason, most of the modern (romantic) tonal developments are rejected by the baroque cult as being out of place in their tonal scheme. By this rejection they deny a very important fact of music history. Romanticism is an imminent, omnipresent thing in history; it did not suddenly arrive with the nineteenth century. Even though Bach is classified as a classical or baroque composer, we do not have to look far in his works to find the romantic element. The choraleprelude, *Erbarm' dich mein, O Herr Gott*,



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is thoroughly, inescapably romantic music! It is hardly necessary to point out to the reader that an instrument which possesses romantic tone colors in addition to a balanced ensemble, is going to be that much closer to the perfect vehicle for Bach's music.

The baroque ERSATZ for orchestral color, i.e., the attempt to substitute a combination of mutations for such voices as the

music are to be performed on that instrument. It follows, too, that there is no inconsistency in incorporating orchestral colors, celestes, and a brilliant reed and Diapason ensemble in our modern instruments. Such organs have been built and, it is hoped, will continue to be built.



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Clarinet, is not entirely successful. In a limited compass the result is remarkably effective; but if a solo passage happens to lie outside this limitation, the mutations stick out like so many sore thumbs.

It is an eerie thing that a baroque organ should turn up at The World of Tomorrow. It is a still more eerie thing that this instrument should sound best over the radio. There may be a relationship between the revival of the baroque instruments and other musical phenomena of this generation. Art in general is in a bewildering state of confusion; obvious decadence lies about in many forms. Some composers, after having sampled several styles in succession, have acknowledged their confusion by lapsing into a revival of eighteenth-century writing technic. Is this the old story of bewildered individuals taking refuge in authority? But perhaps this is being captious.

The *raison-d'être* of this article is to plead the point that the contemporary American organ need not be a monument to mutations, or a slavish imitation of some previous era. It would be stupid to denounce the scholarly interest in the baroque organ, as such. The criticism should be leveled against those who are sponsoring it as the *dernier-cri* in good taste, as the ultimate solution to the requirements of the modern church or concert organ. If we accept the premise that music, in order to be interpreted absolutely faithfully, must be performed on the instrument for which it was written, then obviously a compromise is necessary if all schools of



How Many Choirs?

By ROWLAND W. DUNHAM

Associate Editor, Church Department

FOR a number of years churches have, in ever increasing numbers, joined the popular movement for more and larger choirs. To many church musicians this has been a real salvation, for it has been found the proper thing to have a minister of music who would be kept busy every day in the week with boys' choirs, girls' choirs, adolescent choirs, young people's choirs, junior choirs, senior choirs, and what have you. The resulting number of rehearsals has grown, depending upon the different sorts of choral groups that might be devised.

Now this is all very fine in the eyes of preachers, music committees, and the parents and friends of the choir members. It interests the children in church music for one thing. At least this is accomplished where decent music is used. The difficulty here is that most of the visible repertoire published for children's choirs consists of cheap little tunes which are anything but spiritual. As a means of getting the young folks to church, the manifold-choir scheme must furnish satisfaction to the church officials. The success of a choir director is only too often appraised by the numbers and size of his secondary choirs.

There is another advantage of the system which endears it to churches. It costs little; other than the organist, nobody need be paid, for the basis of our new choral plan is that choir members sing chiefly to the glory of God, with "very valuable musical training" added as a bonus. That much is obtained for little expense, is dependent upon the size of the stipend that must be paid to the organist.

We have heard glowing accounts of many church choral programs which sound most attractive. But only too often the disillusionment comes when you go to hear the musical results in the principal services of the church which supports these organizations. Volunteer choirs built up from children's or junior choirs may work all right in some cases. Unless the director is a voice trainer par-excellence, the evolution which eventuates in the senior choir may well be a disappointment if not an utter failure.

It seems to me we are trying to swing so far in this new direction that we miss the true purpose of the choir: to furnish true religious music in a reverent but none-the-less artistic manner. A finished performance for the music in a church is, I believe, just as essential as in a concert hall. That these standards are so much lower for the church is a sad commentary upon the profession.

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The first duty of the choirmaster is to the music of the main services. He must have a fine choir, with a well developed tone and care in the details of enunciation and musical effects that are expected of the best secular choruses. It is all very fine to give children of all ages training and experience in church music. The problem is how to do this without making a scapegoat of the services.

As my readers know, I am willing to admit the possibility of maintaining an excellent volunteer choir (preferably with paid soloists). Such an organization is no sinecure for the most personable and expert choir director. Infinitely more satisfactory, however, is the paid choir of trained voices where vocal fundamentals need not be a necessary part of each rehearsal. Such a fine chorus as that of St. Olaf is made up of singers who are required to study voice privately to retain membership and who must serve an apprenticeship (while studying voice) before they may be admitted.

I know of choirmasters who are required to give private lessons to all choir members. This procedure works for the benefit of a good choir to be sure. But when the rather meagre salary is considered, such a demand on the part of the church is so unreasonable that it is a wonder they get as good a musician as they have. I presume such small recompense is preferable to a w.p.a. existence. Perhaps we shall have a return to normal conditions one of these days when even a church organist will be "worthy of his hire."

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Charles C. Kilgen heads new Company in St. Louis

• "A most notable instance of employee cooperation," says an official announcement from St. Louis, "has resulted in the formation of a new Kilgen company," with Charles C. Kilgen, son of the founder of Geo. Kilgen & Son Inc. now being liquidated as already told in these pages, president of the new organization. Mrs. Ida Kilgen, widow

of the founder, joins the many employees of the original company who have "contributed from their own savings to help" finance the new company, with which it is expected that George J. and Alfred G. Kilgen will also be associated; C. Albert Scholin will continue as St. Louis sales representative.

"The new company," says Mr. Kilgen, "is already accepting orders for new organs, and in addition has secured much maintenance and rebuilding work," including the 3m in Delmar Baptist, St. Louis, and other Kilgens in Okawville, Quincy, and elsewhere. "The cooperation and active interest of practically all the key men of the old company," continues Mr. Kilgen, is sufficient assurance that the new organization will be able to "carry on the traditions of organ craftsmanship" that characterized the product of the original company. Further details are promised for later columns.

Handel's Concerto by Mr. Biggs

Phonograph Recordings Reviewed

• Handel's Concerto 10, Op. 7, No. 4, has been played by Arthur Fiedler's Sinfonietta and E. Power Biggs on the Aeolian-Skinner baroque organ in the Germanic Museum, Harvard University, and recorded by Victor, Album M-587, two records, four sides.

Handel and Bach are linked by age and heritage; after that their ways parted, Bach pushing music up to heights never reached before or since, Handel being content to have a good time and much adulation. "Magnificent opportunist as he was all his life, he took pleasure in fashioning this musical material into the finest of art forms," says Mr. Biggs in his prefatory notes on the Handel Concertos. Mr. Biggs also says this, which puts Handel in the right catalogue: "He established the English oratorio as a concert form, essentially dramatic and not liturgical."

But ever since his birth, Handel has been important; he



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always will be. So far as the organ is concerned, these Concertos are the finest of his compositions; in fact, so fine that they are often played as organ solos. Before the advent of the Victrola and radio, such transcriptions were not all bad. Now who could want to hear Concerto 10 played as an organ solo when such a Victor album as this is available?

Both from technical and interpretive standpoints, the Victor recording is top rank. Organ and orchestra were what Handel wanted. We then hear Concerto 10 pretty much as Handel himself heard it. Could anything be much more important for the musician who wants to know what the Concerto should sound like?

The first movement is an Adagio, which gives neither orchestra nor organ much to do, nor does it give any too much to the hearer. The second movement, an Allegro, is a gem, both for orchestra and organ; incidentally it shows Mr. Biggs in some of his finest work. Third is another Adagio, for organ alone. Fourth and last is the Allegro Moderato, organ and orchestra. It's a splendid performance and makes a fine album for those whose future in music is still worth preserving, not to mention also developing, by intimate contact with such workmanship.—T. S. B.

BACH'S ORGAN WORKS, *edited by Marcel Dupre*, in 12 volumes, obtainable in America from the H. W. Gray Co., \$1.75 each. *Volume 5*: 93 pages, containing, in addition

to the prefatory notes by Mr. Dupre, the *Eight Little Preludes & Fugues*, three *Preludes* in C, G, Am, nine *Fugues* in C, Cm, Cm, D, G, G, Gm, Gm, Bm, and five *Fantasias* in C, Cm, G, G, and the *with Imitations* in Bm. This would be a good volume for beginners, for most of the pieces are brief and many of them are comparatively easy. We hope it will not be long before programs begin to reflect identifications by this Dupre edition instead of the several formerly used.

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Everett Titcomb

American Composers: Sketch No. 51

• Mr. Titcomb was born June 30, 1884, in Amesbury, Mass., had his highschooling there, and then turned to music,

studying organ with S. B. Whitney and other subjects with T. P. Currier.

His first position was with St. James Church, Amesbury, in 1900; in 1903 he went to the Church of the Messiah, Auburndale; in 1909 to Christ Church,

Andover; and in 1911 to his present post with St. John the Evangelist, Boston, where he plays a Hook & Hastings and directs a choir of 40 adults constituting a 'Schola Cantorum' specializing in plainsong and polyphonic music

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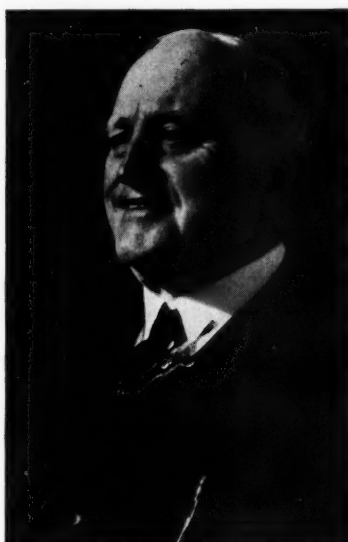
of the fifteenth and sixteenth centuries. He is also organist of Christ Church, Cambridge (Harvard), where he has a choir of 30 men.

In addition to managing his choirs, in six rehearsals each week, he also teaches history of church music, choir training, piano, and voice. He is currently on the faculty of the New England Conservatory, for five years gave courses in plainsong and choir training at the Wellesley Conference, and a course in music appreciation at Mary Brooks School, Boston. He is practically self-taught, specializing in plainsong, and has "proved that plainchant and polyphonic choral music can be made of vital, living interest to singers drawn from every walk of life today." He is a bachelor, and holds membership in no fraternal organizations of any kind.

What is lacking in quantity is made up in quality, for Mr. Titcomb's organ and choral compositions have been appearing on the programs of our most discriminating organists.

Published organ compositions:
Alleluia Pascha Nostra, vb, 50¢
Cibavit Eos, vb, 50¢
Gaudeamus, vb, 50¢
Puer Natus Est, vb, 50¢

All the above were published in 1938 by the B. F. Wood Music Co., under the general title of Four Improvisations on Gregorian Themes. Because of the



Everett Titcomb

quality of the organists using them, this column departs from custom and gives herewith a list of his published anthems, etc.:

Behold now praise the Lord, vb
Benedictus Es, c
Communion Service, Gregorian themes, vb
Magnificat and Nunc Dimittis, Gregorian, faux-bourdon style, c
Missa Sanctae Crucis, c

Missa Sancta Johannis, c

In addition there are four organ works and many anthems and other pieces in manuscript.



This month's PROGRAMS

December programs will be published here next month if received by Nov. 14.

• DR. ROBERT LEECH BEDELL
Museum of Art, Brooklyn

Nov. 5, 3:10

d'Evry, Toccata C

Bedell, Pastorale

Handel's Harpsichord Suite

Chaminade, Autumn

Wagner, Lohengrin: Act 3 Prelude

Martini, Gavotte F

Levitski, Valse

Mozart, Magic Flute Overture

Dr. Bedell plays a recital each Sunday at this same hour.

• GILMAN CHASE

First Unitarian, Chicago

Nov. 6, 8:00

Frescobaldi, Toccata per l'Elevationne

Fugue Gm

Bach, Come Now Savior (2 settings)

Prelude & Fugue G

James, Meditation Ste. Clotilde

Hindemith's Sonata 1

• ROBERT ELMORE

University of Pennsylvania

Nov. 1, 8:30, Bach Program

Concerto 2

Aria F



VIRGIL FOX

HEAD OF ORGAN DEPARTMENT, PEABODY CONSERVATORY, BALTIMORE

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Prelude & Fugue D
Come Now Savior
In Dulci Jubilo
Christ Lay in Bonds of Death
Passacaglia

This is Mr. Elmore's opening lecture-recital in the University series by members of the faculty.

• **HAROLD G. FINK**

Fordham Lutheran, New York
Nov. 5, 12, 19, 4:00

Complete-Bach Series

*Prelude & Fugue Cm
Blessed Jesu at Thy Word (2 settings)
Gloria in Excelsis Deo
Prelude & Fugue Am
Two Choralpreludes
Fugue Dm (Art of Fugue)
Two Choralpreludes
*Fantasia & Fugue Cm
Three Choralpreludes
Prelude G
Four Choralpreludes
Prelude & Fugue Em
*Prelude & Fugue C
Gloria in Excelsis Deo
Fantasia G
Three Choralpreludes

Fugue Dm
If Thou but Suffer God to Guide
Sonata G
Four Choralpreludes

These are the final recitals of the series.

• **EDWIN ARTHUR KRAFT**
Lake Erie College, Painesville

Nov. 1, 8:15, *American Series*
Brewer, Springtime Sketch
Rogers, Son. 1: Scherzo
Shelley, Fanfare d'Orgue
Truette, Suite: Meditation
G. W. Andrews, Poco Agitato
A. L. Barnes, Andante F
Woodman, Cantilene Gm
Kroeger, Marche Pittoresque
Parker, Romanza D
Cole, Rhapsody
G. W. Stebbins, A Memory
Jepson, Tempo di Minuetto
R. K. Miller, Concert Overture
• **Trinity Cathedral, Cleveland**
Nov. 6, 8:15, *American Series*
Shelley, Fanfare d'Orgue
Truette, Grand Choeur
G. W. Andrews, Poco Agitato
Woodman, Cantilene Gm
Kroeger, Marche Pittoresque

Parker, Romanza D
Cole, Rhapsody
G. W. Stebbins, A Memory
Jepson, Tempo di Minuetto
R. K. Miller, Concert Overture
• **JOHN MCINTIRE**
Teachers College, Denton, Texas

Nov. 12, 4:00
Franck, Chorale Bm
Widor, 2: Salve Regina;
Pastorale; Final.
Vierne, Carillon
Reger, Aus Tiefer
V. Williams, Musette
Bingham, Roulade
Tournemire, Consummation Est
Bossi, Stude Symphonique

This is the first in Mr. McIntire's series of three programs: modern composers; romantic composers, Feb. 11; Bach and fore-runners, April 14. Mr. McIntire's class in harmony this year numbers 117.

• **CLAUDE L. MURPHREE**
University of Florida, Gainesville

Nov. 5, 19, 4:00
*Walond, Introduction & Toccata
Felton, Little Tune
Lemare, Concert Fantasia
Edmundson, Winter Sunset
Mansfield, Concert Toccata F
Gaul, Ascension Fiesta
Bach, Sonata Cm
Bedell, Noel
Vierne, 5: Mvts. 1, 3, 5.
*J. C. Bach, Presto
Krebs, Toccata
Haydn, Scherzando
Galuppi, Sonata D
Wesley, Holsworthy Church Bells
Edmundson, Easter Spring Song
Franck, Piece Heroique

• **ARTHUR W. QUIMBY**
Museum of Art, Cleveland

Nov. 5, 12, 19, 26, 5:15
Mendelssohn's Sonata 3
Distler, Dreissig Spielstuecke:
Three selections

Bach, Fantasia & Fugue Gm
• **DR. HENRY F. SEIBERT**
Trinity Lutheran, New York

Nov. 5, 4:00
Gesangbuch, Our Father Who Art
Bach, Our Father Who Art
Widor, 5: Allegro Cantabile
Wehmeyer-ms, Our God Our Help
Novak, In the Church
Reubke's Sonata 94th Psalm
• **LESLIE P. SPELMAN**
University of Redlands, Calif.

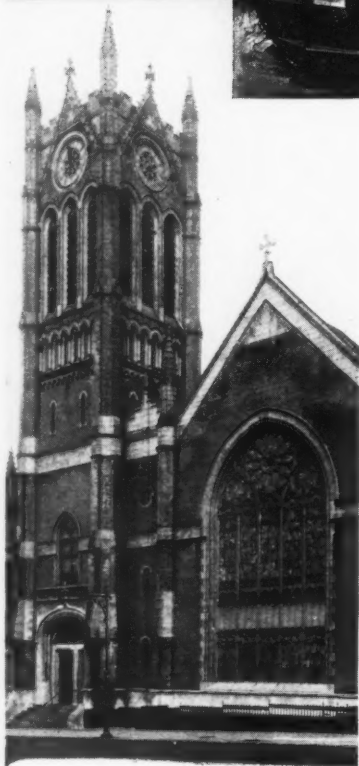
Nov. 5, 12, 19; Dec. 3, 4:00
*Bach, Credo; Prelude & Fugue Em.
Dupre, Cortege et Litanie
Bingham, Twilight at Fiesole
Prelude & Fugue

Franck, Chorale 3
*Brahms, Three Choralpreludes
Clerambault, Duo
Franck, Chorale 2
Darke, Fantasy
Bonnet, Concert Variations
*Frescobaldi, Canzona
Toccata per l'Elevazione
Franck, Piece Heroique
Karg-Elert, Improvisation
Clokey, Cathedral Prelude
DeLamarter, Nocturne; Fountain;
Legend.

*Bach, In Dulci Jubilo (2)
Daquin, Noel sur les Flutes
Karg-Elert, Vom Himmel Hoch
Haas, Sonata for Violin
Karg-Elert with voices and violin, Haas with violin.

• **DR. ELMER A. TIDMARSH**
Union College, Schenectady, N. Y.
Nov. 5, 12, 19, 4:00
Handel, Water Music; Largo.
Debussy, Clouds; Andante;
Girl with Flaxen Hair.

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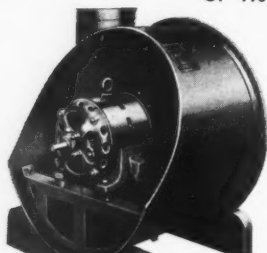
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Bach, Toccata & Fugue Dm
 Air for G-String
 Son. Ef: Finale
 We Thank Thee God
 *Franck, Piece Heroique
 Bach, Passacaglia
 Korsakov, Bumble-Bee
 Schumann, Evensong
 Boccherini, Minuet
 Liszt, Liebestraume
 Ravel, Pavane for Dead Princess
 Vienne, Westminster Carillon
 *Bach, Prelude & Fugue Am
 Jongen's Sonata Eroica
 Sibelius, Romance; Valse Triste;
 Bells; Swan of Tuonela; Finlandia.
 • ERNEST WHITE
 St. Mary the Virgin, New York
 Nov. 6, 13, 20, 27, 8:30
 *Buxtehude, Prelude-Fugue-Chaconne
 Walther, Aus Tiefer
 Boehm, Allein Gott
 Krebs, Ach Gott erhoer mein
 Buxtehude, Wie schoen leuchtet
 Tournemire's l'Orgue Mystique
 Bach, Six Choralpreludes
 Prelude & Fugue D
 *Boehm, Prelude & Fugue C
 Auf Meinen Lieben Gott
 Walther, Was Gott tut das ist
 Buttstedt, Vom Himmel kam
 Maleingreau, Agnus Dei
 Bach, Six Choralpreludes
 Toccata & Fugue Dm
 *Muffat, Toccata Cm
 Hanff, Ein Feste Burg
 Strunk, Meine Seele
 Kellner, Herzlich tut mich
 Walther, Lobe den Herren
 Hindemith's Sonata 1
 Bach's Pastorale Suite
 Bach, Prelude & Fugue Bm
 *Luebeck, Prelude & Fugue E
 Boehm, Herr wie du Willst

Vogler, Jesu Lieden Pein und Tod
 Kellner, Was Gott tut
 Maleingreau, Prologue
 Praetorium Tumult
 Bach, Three Choralpreludes
 Fantasia & Fugue Gm
W. Brownell Martin Series
First Congregational, Los Angeles
 • Because of the character of the recitals
 constituting the series, the complete programs
 are given herewith.
 Oct. 8, 4:00
 Bach, Prelude & Fugue G
 Whitlock, Carol; Exultemus.
 Karg-Elert, Sun's Evensong
 Elgar, Son. G: Allegro Maestoso
 Bach's Concerto C (arranged for organ and
 three pianos)
 Nov. 12, *Current French*
 Guilmant, Son. 1: Int. & Allegro
 Son. 7: Dreams
 Jacob, Les Heures: Rain
 Bonnet, Concert Etude
 Widor, 6: Adagio
 Vienne, Wedding March;
 Arabesque; Scherzetto.
 Reuchsel, Multicolored Sails
 Durufle, Suite: Toccata
 Dec. 10, *Christmas Program*
 Bach, Come Redeemer
 Trunk, Advent
 Dupre, Passion Sym.: Mvt. 1
 Bach, Christmas Oratorio; Sinfonia†
 Karg-Elert, From Heaven High†
 Bach, In Dulci Jubilo
 Wolf, Christ-Child Asleep
 Cornelius, The Three Kings
 Bach, Sleepers Wake
 Brahms, Christmas Lullaby†
 Edmundson, From Heaven High
 †Two sopranos and a violinist assisted in
 the numbers marked.
 Jan. 14, *Themes & Variations*
 Mendelssohn, Son. 6: Variations

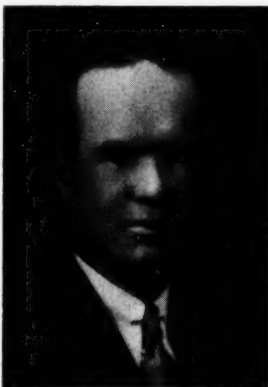
Sowerby, Suite: Air with Variations
 K. Holler, Varied Chorale
 Dubois, Fantasy with Variations
 Bossi, Theme & Variations
 Feb. 11, *Sowerby Program*
 Carillon
 Three songs for soprano and organ
 Pageant
 o-p. Medieval Poem
 March 10, *Dupre Program*
 Stations of the Cross
 "Recitatives written by Mr. Martin and
 sung by" three vocalists.
 April 14, *Arrangements*
 Handel, Water Music: Allegro
 Vivaldi-Bach, Adagio Recitativo
 Couperin, Awakening
 Debussy, Romance
 Hanson, Vermeland
 Rebikoff, March
 Spiritual, Deep River
 Wagner, Siegfried Idyll
 May 12, 4:00
 o-p. Handel's Concerto Bf
 Jongen, Chant de Mai
 Karg-Elert, Kaleidoscope
 Mozart, Andante
 o-p. Grasse, Festival Overture



Last month's RECITALS

A column devoted to programs of special character, or dedicating organs, or given by those who have made their names nationally known.

- DR. MARSHALL BIDWELL
 Carnegie Music Hall, Pittsburgh
 *Weber, Euryanthe Overture
 Bach, Fantasia & Fugue Cm
 Galuppi, Son. D: Adagio; Gigue.



DR. ALEXANDER McCURDY

HEAD OF ORGAN DEPARTMENT, CURTIS INSTITUTE, PHILADELPHIA

TRANSCONTINENTAL TOUR IN APRIL 1940

ASSISTED BY FLORA GREENWOOD

DISTINGUISHED HARPIST, FORMERLY WITH PHILADELPHIA ORCHESTRA

The second transcontinental tour of Dr. McCurdy is in response to many demands for re-engagements resulting from the outstanding success he scored on his first tour two years ago, when he played to thousands of enthusiastic listeners and was acclaimed by the press.

This time Dr. McCurdy, always endeavoring to bring variety to his programs, will be accompanied by Flora Greenwood (Mrs. McCurdy), formerly harpist of the Philadelphia Orchestra under Dr. Stokowski and a great artist in her own right. They will be heard together in such interesting works as the Ravel "Introduction and Allegro" and Debussy numbers.



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Mozart, Romanze
 Rheinberger's Pastoral Sonata
 Saint-Saens, Rhapsodie E
 Sowerby, Carillon; Joyous March.
 Faure, Apres un Reve
 C. V. Stanford, Drake Procession Music
 *Sibelius, Onward Ye Peoples
 Brahms, Andante, Op. 43
 Bach, Sarabande
 Handel, Samson: Minuet
 Borowski, Son. 1: Andante; Allegro.
 Chopin, Prelude Df; Polonaise A.
 Whitlock, Folk Tune; Scherzo.
 Beethoven, Moonlight Adagio
 Dallier, Stella Maturna
 Toccata Electa ut Sol
 *Handel, Richard I: Overture
 Bach, Toccata Dm
 O Blessed Jesu
 Drama per Musica: March
 Rogers' Suite Gm
 Banks, Imaginary Folksong
 Widor, Marche Americaine
 Stoughton, Chinese Garden
 Lemare, Lead Kindly Light
 Grieg, Solvejg's Song
 Sigurd Triumphant March
 • DR. HARRY E. COOPER
 Meredith College
 Bach, Jesu Joy of Man's
 Fugue G
 Franck, Fantaisie A
 Guilmant, Son. 1: Pastorale
 Vierne, 2: Scherzo
 Edmundson, From Heaven High
 Yon, Concert Study
 Russell-j, Up the Saguenay
 Weitz, Sicilienne; Stella Maris.
 • ARTHUR R. CROLEY
 New York World's Fair
 Mendelssohn, Prelude Cm
 Clerambault, Dialogue for Trumpet
 Bach, Fugue Ef
 Vierne, Improptu
 Hindemith's Sonata 1
 Edmundson, Gargoyles
 Milford, Ben Johnson's Pleasure
 Dupre, Prelude & Fugue Gm
 Reger, Benediction
 Mulet, Thou Art the Rock

• DR. CLARENCE DICKINSON
 Baptist Church, Worcester
Dedicating 4m Organ
 Weitz, We Thank Thee
 Novak, In the Church
 Handel, Cuckoo & Nightingale
 Brahms, A Lovely Rose is Blooming
 Bach, Comest Thou Lord Jesus
 Have Mercy on Me
 Badinerie
 Prelude & Fugue (Cath.)
 Franck, Piece Heroique
 Hindemith, Son. 2: Andante
 Cosyn, Goldfinch
 14th cent., To the Trinity
 Dickinson, Berceuse
 Storm King: Finale
 • MARCEL DUPRE
 St. Matthew's, White Plains
 Bach, Toccata & Fugue Dm
 Sinfonia, Cantata 129
 Handel, Con. 3: Gavotte
 Daquin, Cuckoo
 Handel's Concerto 1
 Dupre, Con. Em: Intermezzo
 Scherzo Fm
 Clerambault, Basse et Dessus
 Daquin, Noel et Musette
 Purcell, Trumpet Tune
 Widor, 5: Toccata
 Improvisation
 • JOHN M. KLEIN
 First Baptist, Sunbury, Ohio
Dedicating Everett Organ
 Bach, Canzona Dm; 2 Choralpreludes.
 Bruckner, Sym. 4: Scherzo
 Harris, Autumn Sunset
 Trad., Londenderry Air
 H. A. Matthews, Caprice
 Gluck, Tambourin & Minuet
 Negro, Deep River
 Boccherini, Minuet
 Handel, Largo
 Godard, Berceuse
 Karg-Elert, Now Thank we All
 • CLAUDE MEANS
 Christ Church, Greenwich, Conn.
 Bach, Fugue Ef; I Cry to Thee;
 We All Believe.
 Couperin, Pastorale
 Whitlock, Son. Cm: Canzona
 Maleingreau, Martial
 Coke-Jephcott, Miniature Trilogy
 Vierne, Epithaleme; Allegro Vivace.
 Parry, Eventide
 Widor, 6: Finale
 • LAUREN B. SYKES
 First Baptist, Bend, Oregon
Dedicating 2m Kimball Unit
 Bach, Ich Steh' mit Einem
 Clokey, Pastorale
 Handel, Harmonious Blacksmith
 Largo
 Bach, Toccata & Fugue Dm

Flotow, Stradella Overture
 Liszt, Liebestraume
 Spark, Jerusalem the Golden
 Sykes, Novelette
 Yon, Concert Study 2
 • HENRY WIGELAND
 Christ Church, Canaan, Conn.
Dedicating 2m Wicks Organ
 Bach, All Praise to Jesus
 In Dulci Jubilo
 God's Time is Best
 Widor, 4: Andante Cantabile
 Clerambault, Prelude
 Guilmant, Prayer & Cradle Song†
 Handel's Water Music
 Bingham, Twilight at Fiesole
 DeLamar, Carillon
 Karg-Elert, Marche Triomphale
 †Played also at the dedication of the old
 Jardine, Aug. 13, 1887. "The organ is one
 of the popular Wicks units, three ranks and
 Chimes. It more than amply filled the
 church and enough variety in tonal color
 could be found to hold the attention of the
 audience."



SERVICE PROGRAMS

Selections presented herewith are confined to October programs.

• DR. CLARENCE DICKINSON
 Brick Presbyterian, New York
 *Rowley, Solemn Adagio
 I bind unto myself, ar. Burke
 Hosanna, ar. Christiansen
 Harwood, Rejoice in the Lord
 *Beobide, Improvisation
 Be strong, Ambrose
 Beneath the shadow, Dickinson
 Rameau, A Majestic Air
 *Elgar, Son. 1: Andante
 O that I knew, Bennett
 Seek Him that maketh, Elgar
 Matthews, Pacan

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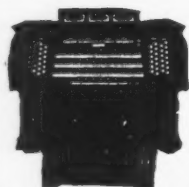
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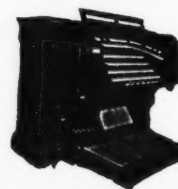
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• DR. HAROLD VINCENT MILLIGAN

*Riverside Baptist, New York
 *Piutti, Organ Hymn
 Turn back O man, Holst
 Lord Thou has been, V. Williams
 *Arcadelt, Andante Religioso
 Praise God, Woodman
 Thou shalt remember, Parker
 **O-v-v. Mozart, Larghetto
 Praise the Lord, Mozart
 Requiem Mass selections, Mozart
 *Karg-Elert, Introit & Chorale
 Fierce was the wild billow, Noble
 Lovely appear, Gounod
 **O-v. Mendelssohn, Andante
 Hear my prayer, Mendelssohn
 Elijah selections, Mendelssohn

• CHARLES A. REBSTOCK

*Church of Covenant, Cleveland
 *Bach, Pastorale
 Batiste, Communion
 O Lord most holy, Franck
 Hailing, Grand Choeur
 *Jongen, Priere
 O be joyful, Franck
 Thou wilt keep him, Wesley
 Hollins, Grand Choeur

• G. DARLINGTON RICHARDS

St. James, New York
 *Kyrie eleison A, Macfarlane
 The eternal God, Stainer
 Sursum Corda, Merbecke
 Service Ef, Stainer
 **Twilight shadows fall, Wood
 My soul is athirst, Gaul
 *Benedictus es Domine D, Beach
 In heavenly love, Parker
 **We who figure forth, Gretchaninoff

• MELVILLE SMITH

*Unitarian Church, Cleveland
 *Franck, Pastorale
 If ye love me, Tallis
 Ave Maris Stella, Grieg
 Heavens are telling, Haydn
 Vierne, 1: Finale

*Frescobaldi, Toccata
 Palestrina, Ricercare
 O bone Jesu, Palestrina
 Hide not Thou, Farrant
 Psalm 147, Holst
 Bach, Fugue Gm

• DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York
 *Grieve not the Holy Spirit, Noble
 Service, Harwood
 **Magnificat, Willan
 Elijah, Part 1, Mendelssohn
 Mendelssohn, Prelude & Fugue Dm.
 *Te Deum, Willan
 Ho everyone, Martin
 **Nunc Dimittis, Marchant
 Elijah, Part 2, Mendelssohn
 Mulet, The Nave
 *Benedictus es Domine, G. D. Richards
 Let this mind be in you, Beach
 **Magnificat, C. Wood
 Elijah, Part 3, Mendelssohn
 Vierne, Allegro Risoluto
 *Benedictus es Domine, Friedell
 God came from Teman, Steggall
 **Nunc Dimittis, D. McK. Williams
 Elijah, Part 4, Mendelssohn
 Weitz, Stella Maris
 *Te Deum, R. V. Williams
 Great is Jehovah, Schubert
 **Magnificat, Beach
 Dies Irae, Mozart
 Handel, Con. 10: Allegro

• PIETRO A. YON

St. Patrick's Cathedral, New York
 *Bach, Prelude & Fugue Am
 Mass Dm, Perosi
 Ave Maria, Thermignon
 Bach, Toccata & Fugue Dm
 **Guilmant, Allegro Dm
 Salve Regina, Witt
 O Sacrum Convivium, Viadana
 Tantum Ergo, Carnevali
 Guilmant, Toccata
 *Pagella, Int. & Allegro

Missa Regina Pacis, Yon
 Pagella, Finale
 **Guilmant, Prelude D
 Salve Regina, Yon
 Panis Angelicus, Baini
 Tantum ergo, Dubois
 Guilmant, Finale D

New Biggs Records

• Victor has issued an album containing Handel's Concerto 10 played by E. Power Biggs on the Germanic Museum organ with the Sinfonietta conducted by Arthur Fiedler.

Dr. Roland Diggle

• St. John's Church, Los Angeles, Oct. 1 celebrated the 25th anniversary of Dr. Diggle as organist, the celebration including his photograph on the front page of the calendar, a laudatory note on the second page, the presentation of a bouquet of roses to Mrs. Diggle so that she should not be left out of the celebration, and presentation of a mahogany desk and chair to Dr. Diggle from the clergy and vestry, and a desk lamp from the church school. At the close of the service, Dr. and Mrs. Diggle and Dorothy May Diggle (their pride & joy) were required to stand in the vestibule to be greeted by the congregation. For a photo, biographical sketch, and details of Dr. Diggle's compositions, see July 1938 T.A.O.

Richard Ellsasser

• on Oct. 7 gave a recital in Wanamaker's, New York, the second in half a year, and included an improvisation on a theme submitted by Dr. Russell, which brought him an ovation from the audience. His program included Russell's Up the Saguenay, Yon's Primitive Organ, and works by Bach, Boellmann, Karg-Elert, Mulet, and Tchaikowsky. In addition to the formal recital, the young lad gave three shorter programs in the Rotunda and two in the Organ Salon.



ARTHUR POISTER

PROFESSOR OF ORGAN, OBERLIN CONSERVATORY

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Very few organists in this country can boast of such a record of accomplishments as Mr. Poister. He is a scholar and his musical culture is a vast one. Through his international training—he has studied extensively under the greatest teachers of America and Europe, including Joseph Lhevinne for piano, Marcel Dupre, Dr. Karl Straube and Gunther Ramin for organ, Gunther Raphael of the famous Leipzig Conservatory for composition—he has mastered the secrets of the various schools, which accounts for his catholicity of taste and interpretation.

He has toured the country repeatedly during the last ten years receiving ovations from the public and laurels from the press. Conventions of organists as well as music teachers' conventions have long considered it an honor to have his name on their program.

CONCERT MANAGEMENT

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Robert Elmore

• opens his lecture-recital season as a member of the faculty of the University of Pennsylvania Nov. 1 with a Bach program, given elsewhere in this issue. Oct. 16 he inaugurated music-week festivities in Philadelphia with a recital on the Wanamaker organ, playing Ravanello's Christus Resurrexit, Wilson's Fugue (Mr. Wilson is Mr. Elmore's pupil in composition at the University), Bossi's Ave Maria, and Liszt's Prelude & Fugue on Bach.

George Lee Hamrick

• has been appointed director of the Philharmonic Chorus of a hundred voices, Atlanta, Ga.

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Edward B. Gammons

• appointed last year to Christ Church, Houston, has been appointed also to the Houston Conservatory, teaching organ and directing the Conservatory chorus.

Dr. Caspar Koch Recitals

• Carnegie Hall, Pittsburgh, Pa., has issued its annual booklet of organ recitals covering the 1938-9 season, from which the following data are taken:

- 50 Seasons of recitals
- 36 Seasons by Dr. Koch
- 36 Recitals, Oct. 16 to June 25
- 407 Compositions of all kinds
- 238 Organ compositions
- 123 Original organ compositions
- 115 Transcriptions
- 116 Organ composers
- 43 Guest artists

The 2000th recital was played Jan. 1, 1939. American compositions on the programs included:

- Weaver-j, Squirrel
- Nevin, Will o' the Wisp
- Herbert, American Fantasia
- Chenoweth, Bouree et Musette
- Weaver, Abbot of Derry
- Edmundson, Elfin Dance
- H. J. Stewart, Hawaiian Fantasia
- Yon-j, Gesu Bambino
- Yon-j, Christmas in Sicily
- Gaul, Little Bells of Our Lady
- DeLamarter, Carillon
- Rogers, Son. 1: Scherzo
- Macfarlane, Scotch Fantasia
- Gaul, Foot of Fujiyama
- Stoughton's Persian Suite
- Snow, Distant Chimes
- Lemare, Andantino Df
- Swinnen-j, Chinoiserie
- Gaul, Easter on Mt. Rubidoux
- Yon, Cristo Trionfante
- E. Johnston-j, Evensong
- Dethier-j, Prelude Em
- Kroeger, Marche Pittoresque
- Gaul, Daguerreotype of Old Mother
- Demarest, Memories
- Stoughton, Remeses 2
- Ferrata-j, Nocturne
- Gaul, Ascension Fiesta
- Yon, Concert Study Dm

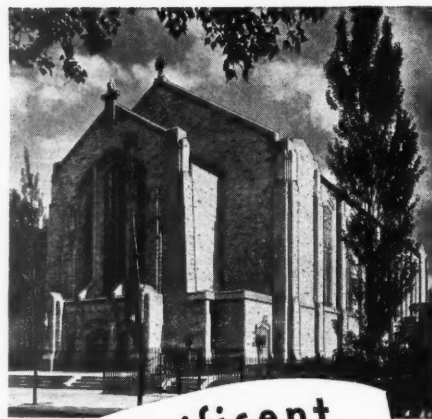
The organ is a 4-70 built by the Skinner Organ Co., now Aeolian-Skinner.

Leslie P. Spelman Recitals

• The University of Redlands, Redlands, Calif., has issued a booklet of the weekly vesper programs played or directed by Mr. Spelman from Oct. 23 to April 30. Each program carries program notes, the organ is a Casavant, and many of the programs will be found in former issues of T.A.O. Among the special programs were three devoted to Bach, one to Franck, one to Franck and his followers, one to Handel, and two request programs. American works on the programs were:

- Russell-j, Bells of St. Anne
- Yon-j, Christmas in Sicily
- F. S. Smith, Introspection
- J. H. Spencer, Chinese Boy
- Barnes, Chanson
- James, Son. 1: 2 mvts.
- Sowerby, Fanfare
- James, Meditation Ste. Clotilde

Three songs and two choruses by Mr. Spelman were also used.



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W. Judson Rand

• assistant organist at the Cathedral of St. John the Divine, New York, has been appointed organist of Christ Church, Cambridge, Mass.

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Edith E. Sackett

• gave a course of training for directors of junior choirs, in the First Congregational, Great Barrington, Mass., Sept. 5 to 8, with eleven organists enrolled and visitors coming forty miles to attend one-day sessions. The daily program was divided into classes in methods, child voice, child psychology, organization, repertoire, and discussion groups. A choir of 40 untrained voices (children from the neighborhood) was used for demonstration to illustrate methods in rehearsal procedure. The course concluded with a service in which the demonstration choir and the various organists participated. Already plans are being made for another course next year.—H.W.

Lauren B. Sykes' Schedule

• of rehearsals for his newly-organized choirs (see October page 337):

Carol Choir, Saturdays, 9:00 a.m.

Boys' Choir, Saturdays, 10:00 a.m.

Antiphonal, Thursdays, 3:30.

Men's Choir, Fridays, 6:15.

Adult Choir, Mondays, 7:30.

Hinson Choir, Thursdays, 7:30, Sundays, 6:00.

The first service for all six choirs was the evening of Oct. 29.

New Weinrich Records

• Musicraft announces for November completion an album of Bach Toccatas & Fugues, played by Carl Weinrich on the new baroque organ in Westminster Choir College. The album will contain four 12" records and will be reviewed in later columns.

Robert Elmore

• is now rehearsing the women's chorus of the University of Pennsylvania for its November presentation of Debussy's "Sirenes" with the Philadelphia Orchestra. Oct. 21 he gave a recital in the New York World's Fair. The H. W. Gray Co. is now publishing his "The Prodigal Son," written for men's chorus and piano. His schedule of musicales at the church will include Bach's "Bide With Us," Haydn's "Creation," and Harris' "O what their joy and their glory must be."

Illinois Wesleyan University

• Frank B. Jordan, Dean, announces the largest student body in the University's history and the acquisition of a new concert grand for the piano department.

Baldwin-Wallace College

• at Berea, Ohio, dedicated its Kulas Musical Arts Building Oct. 28 and presented Marcel Dupre in recital on the College organ in Fanny Nast Gamble Auditorium.

A. G. O. Notes

• Buffalo: The chapter celebrated its 20th anniversary Oct. 27 with a banquet and addresses by Clifford Demarest, warden when the chapter was founded, and Dr. Channing Lefebvre, present warden.—G. W. C.

Northern Ohio: The chapter opened its season Sept. 26 by an excursion to J. Lewis Smith's St. Christopher's Church, Gates Mills. Oct. 16 Dom Anselm Hughes addressed the members on English Gothic music of the middle ages "as fitted for present-day singing."

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Guilmant Organ School

• Thelma Mount and Herbert Walton, prize-winners in the G.O.S. classes, were presented in a joint program Oct. 14 in Wanamaker Auditorium, New York, Miss Mount playing works by Bach, Franck, Maleingreau, and Vierne, and Mr. Walton including Sowerby's Pageant of Autumn, with works by Bach, Karg-Elert, and Mulet.

Willard Irving Nevins, director, on Oct. 27 inaugurated a series of Friday noonday recitals in the First Presbyterian; November recitals will be given as noted in the events-forecast column.

The Alumni Association held its opening meeting of the season Oct. 23, with a dinner at 6:30, and addresses by Osbourne McConathy and Dr. J. Warren Erb.

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North Presbyterian Church

• Buffalo, New York

Events Forecast

• Memphis: Nov. 12, 4:00, Adolph Steuterman recital, Calvary Church.

New York: Old First Presbyterian, Nov. 3 and 24, 12:30, recitals by Viola Lang; Nov. 10 and 17, 12:30, recitals by Willard Irving Nevins; Nov. 26, 8:00, Verdi's "Manzoni Requiem."

M. T. N. A.

• will hold its 61st annual meeting in Kansas City, Dec. 28 to 30. Dr. Palmer Christian will direct the choral and organ forum.

Walter Baker Series

First Baptist, Philadelphia

• Sunday evening musicales announced for the season are:

Oct. 15, 22, 29, Haydn's "Creation"
Nov. 12, Brahms' "Requiem"
Nov. 26, Mendelssohn's "Hymn of Praise"
Dec. 10, Handel's "Messiah"
Jan. 14, 21, Mendelssohn's "Elijah"
Feb. 4, Franck's "Mass" in A
Feb. 18, Verdi's "Manzoni Requiem"
March 3, Rossini's "Stabat Mater"
March 17, Stainer's "Crucifixion"
March 22, Dubois' "Seven Last Words"
March 24, Handel's "Messiah"

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• A New York organist wants an assistant. The assistant's duties will be to attend one rehearsal each week and the services on Sunday, in exchange for which he will have the use of the organ for practice and receive invaluable experience in practical contact with the routine of rehearsal and service work. Address Albert E. Clark, 14 East 109th St., New York.

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Haussermann Prize

• The \$400. prize offered by John Haussermann for a composition for organ solo or organ in combination with other instruments drew 75 entries, with honorable mention going to Parker Bailey for his Toccata; but inasmuch as no composition was considered worthy of the prize, the competition has been extended to Sept. 1, 1940. Full details from John Haussermann, 40 Scarborough Road, Briarcliff Manor, N. Y.

Pine Street Choirs

• The chorus of Pine Street Presbyterian, Harrisburg, Pa., is now singing at the morning services, by request of the church officials. Anthem repertoire of the church will be found in September T.A.O.

Appointed to Princeton

• Princeton University again turns its back on American musicians and goes to Haverford College, England, to secure Lindsay Lafford as its organist and choir director, "succeeding Robert Hufstader, who is ill."

American Conservatory Notes

• The following Van Dusen pupils gave recitals during October: Wilbur Held, Chicago University; Winston Johnson, dedicatory program, Bethlehem Lutheran, St. Charles; Mario Salvador, Grace Lutheran, Chicago.

E. R. Kilgen Organ Co.

• announces removal to new quarters at 429 South 12th St., St. Louis, in the Mart Building where unlimited space will be available for later expansion. Eugene R. Kilgen, heading the new company, announces contracts for a 3m and 2m; stoplist details in later columns. Details of the new organization will be found on September page 303.

Clarence W. Allen

• died Oct. 2 at his home in Brooklyn, N. Y., after a long illness; he was 68 years old. He was born in Brooklyn, studied with Dudley Buck and Samuel P. Warren, and for forty years was organist of Throop Avenue Presbyterian. He is survived by his widow and son.

O. Wade Fallert

• died Aug. 31, at the age of 60, in St. Louis, where he was organist of St. John's Methodist and head of the Fallert School of Music which he founded two decades ago.

Mrs. Storrs H. Seeley

• died Oct. 6 of heart trouble in her home in New York at the age of 73. She was born in England, came to America as a child, returned to Europe for music study, for forty years was conductor of the St. Cecilia Choral Club of the Bronx, and had been organist of Trinity Congregational and Fordham Methodist. Her major activity was as teacher of voice.

N. Lindsay Norden

• has resigned as conductor of the Reading Choral Art Society, after nineteen years, to devote himself to "musical research for the improvement of theory-teaching." Among the major works presented by Mr. Norden were:

Bach, "B-Minor Mass" (7 times)

"Christmas Oratorio"

"St. Matthew Passion"

Brahms, "Requiem"

Dvorak, "Te Deum"

Saint-Saens, "Deluge"

Mendelssohn, "Elijah"

Verdi, "Requiem"

C. Taylor, "Bon Bon Suite"

Gounod, "Faust" (in concert form)

Mr. Norden continues as organist of the First Presbyterian, Germantown and Synagogue Rodeph Shalom, Philadelphia.

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